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ABSTRACT

The collected papers from three conferences about art education are documented in three volumes. The first conference addressed art education, aesthetics, and art criticism. Eighteen scholars representing classroom teachers, museum educators, and university faculty were invited to prepare papers on the general topic of aesthetics and art criticism in the classroom. The following papers are included: "Role-Playing the Aesthetician in Art Education" by R. Russell; "Beyond Culture: The Search for Aesthetic Principles" by Eldon Katter; and "Schools and Museums: Teaching Art with Art" by Julianne Agar. The second conference addressed art education and art history. It adopted a format similar to the previous conference where 18 scholars presented formal papers and were then given time to discuss their ideas informally. Papers presented included: "The Uses and Abuses of Art History" by Danielle Rice; "African Retentions" by Kimberly Camp; and "Mona Lisa: Planning for Classroom Dialogue in the Arts, Humanities--A Model" by Jacqueline Thomas. The proceedings of the third conference (on the role of the studio in art education) are documented in the final volume. Among the 21 papers in this volume are the following: "Studio Based Scholarship: Make Art To Know Art" by Brent Wilson; "Computer Graphics Overview" by Thomas Porett; and "Art Criticism as a Studio Language" by Peter Traugott. (KM)

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COLLECTED PAPERS
PENNSYLVANIA'S SYMPOSIUM ON ART EDUCATION, AESTHETICS, AND ART CRITICISM

KING'S GAP ENVIRONMENTAL EDUCATION CENTER
CARLISLE, PENNSYLVANIA
MAY 6 and 7, 1986

Evan J. Kern, Editor

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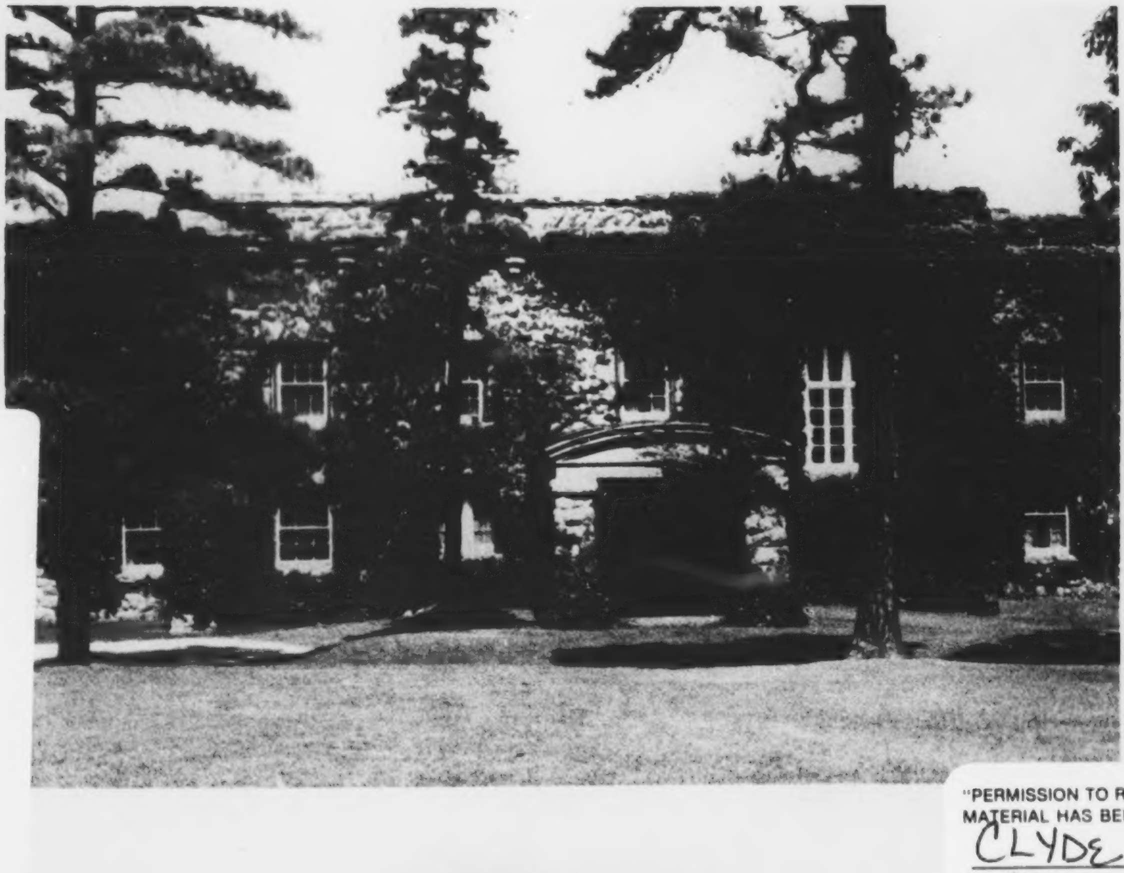

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Evan J. Kern, Editor

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PREFACE

Hidden away among trees, atop South Mountain and almost within view of Carlisle, Pennsylvania, is King's Gap Mansion. Built by the Cameron family at the turn of the century, 1910, the Mansion now serves Pennsylvania's Department of Environmental Resources as an environmental education site. Ideal for small groups to focus their effort and work apart from the distractions of busy government and academic life, King's Gap provided a site for Pennsylvania's Art Education Symposium on Aesthetics and Criticism early in May, 1986.

Pennsylvania's long history of leadership and program development in art education is a point of great pride. Individual efforts as well as those of the Department of Education trace more than a century of art education programs. Over the past decade and very recently we have witnessed events and changes in art education, especially those that serve to bring about a more balanced approach to art curriculum. Such a balance is now working to include art history, aesthetics, and criticism among the traditional program elements that serve studio performance. The King's Gap symposium was structured to provide a scholarly setting for leaders of Pennsylvania's art education community in order to address problems and set the process of future discourse and program action into motion. Position papers, developed and presented for discussion at the symposium, reflect that scholarly effort and are contained herein.

Clyde M. McGeary

Clyde McGeary

Joseph B. DeAngelis

Joseph B. DeAngelis

INTRODUCTION

What could be more enjoyable for a scholar in art education than the opportunity to share his or her ideas about the profession with other members of the professional community in a relaxed and congenial environment? This was exactly the opportunity offered by Pennsylvania's Symposium on Art Education, Aesthetics, and Criticism which was held at the King's Gap Environmental Education Center near Carlisle, Pennsylvania from May 7 through May 9, 1986. The symposium was underwritten by the Pennsylvania Department of Education's Bureau of Curriculum and Instruction, Division of Arts and Science.

Eighteen scholars from within and without the Commonwealth of Pennsylvania, representing classroom teachers, museum educators, and college and university faculty were each invited to prepare a paper on the general topic of aesthetics and art criticism in the classroom for delivery at the symposium. The writing and presentation of the paper was the one major stipulation for attendance at the symposium. This was an unique concept, for it meant that everyone would have to be an active participant, no one would be permitted to attend simply as a spectator. (The sole exception to this stipulation was Lucy Kern who served to keep a written and taped record of the proceedings.)

The symposium was designed around a very simple format: a scholar would deliver a paper and then his or her colleagues were encouraged to ask questions about and offer criticisms of the paper. A moderator, Evan J. Kern, served to keep everyone on schedule so that each presentor had his or her allotted portion of time for presentation. The papers could be as long or as short as the writer desired. However, each participant was given a specific period of time in which to deliver the paper. For the keynote paper, presented by Dr. Mary Wiseman of Brooklyn College, an hour was allotted for reading the paper and one-half hour for discussion. For the papers presented by Dr. Robert Russell, University of Cincinnati; Dr. Ron Mitra, Pittsburgh Fund for Arts Education; Dr. Mary Erickson, Kutztown University; and Dr. Brent Wilson, The Pennsylvania State University, approximately forty minutes were allotted for reading and twenty minutes for discussion of each of their papers. The remaining thirteen participants each had approximately fifteen minutes for reading and another fifteen minutes for the discussion. There was ample opportunity for private discussions and relaxation built into the schedule.

The symposium began with a luncheon on May 7 at which time a welcome was given by Dr. Irvin Edgar, Director, Bureau of Curriculum and Instruction, Pennsylvania Department of Education and the participants were introduced to one another. Clyde McGeary, Chief, Division of Arts and Sciences, Pennsylvania Department of Education and the originator of the idea for the symposium, made some opening remarks which included giving various participants some interesting memorabilia. After these opening activities the presentation of papers began.

Mary Wiseman read the keynote paper "Signs Visual and Verbal." In it she noted that two developments within the past century and a half, one theoretical the other technological, have consipired to give us a new way of understanding the quintessential human activity of making meaning out of the prima_facie unintelligible given and a new way of encoding and transmiting information. The technological development of mechanical and electronic production and reproduction of images has made photographs, films and television the primary source of the dissemination of information, the cultivation of beliefs, and the creation of desires. Because of this development Wiseman claims that it is crucial that we become as proficient at interpreting images as we are at interpreting words. The model of structural linguistics (the theoretical development) is precisely suited to the study of how meaning is produced in images while the set of human productions that goes by the name of art, is ideally suited for the application of the model.

Robert Russell in his paper "Role-playing the Aesthetician," defines role-playing as students enacting purposes associated historically with aesthetics, especially those that emphasize clarification of meta-level issues concerning art. Enacting these purposes requires student performance of actions or activities capable of achieving these purposes. After providing examples of students engaged in role-playing, Russell concludes with the claim that role-playing the aesthetician is educationally valuable because it can aid in the development of citizens who can reflect upon meta-level issues concerning art.

In her paper Mary Erickson asks, "Is Teaching Aesthetics a Reasonable Goal for K-12 Art Instruction?" After clarifying some confusion regarding what might be meant by "teaching aesthetics" she claims that while such teaching can be justified it may not be feasible in the schools of Pennsylvania. She identifies some prerequisite teaching skills needed for the teaching of aesthetics and reaches the conclusion that while it is not reasonable at this time to ask teachers to add the teaching of aesthetics to their curricula, it is reasonable to advocate that educators take on the task of developing curricula and testing methods which might make it possible for art teachers to reach the goal of teaching aesthetics in their classroom.

Brent Wilson in his paper "Aesthetics and Art Criticism in the Schools," defines art criticism as a written co-creation of works of art. He notes that there is little understanding of (1) criticism, (2) the current state of criticism in the schools, or (3) what criticism might be. After presenting summaries of a series of empirical studies he concludes that students' abilities to write insightfully and sensitively about art have not been positively affected by art instruction; that art teachers appear to be unable to provide adequate critical models for their students; and that students can make enormous leaps in their art critical writing when provided with adequate models and instruction.

Marjorie Wilson read a paper titled "Criticism and Poetry." In this paper she advances the use of poetry as a model for art criticism and provides several examples of written criticism in support of this claim. She goes on to note that the poetic model functions as a means to free the imagination from conventional words and images and affords license to play with words as the artist plays with paint. She concludes with the claim that it is vital to the teaching of art criticism for the teacher to serve as model in speaking and writing about art.

Evan Kern's paper "Questions of Aesthetics," is based on the assumption that concepts from the field of aesthetics should be included in the study of art. Kern claims that one effective means for students to acquire these concepts is through the skillful use of questioning on the part of the teacher, that is, the Socratic method. He concludes with a series of questions derived from Phenomenological aesthetics which teachers could use to stimulate classroom discussion of important concepts of art.

In his paper "Why Criticism?," Ron Mitra provides four major reasons for including art criticism as an integral part of an arts education curriculum. These reasons are:

1. Criticism makes clear the difference between arts education and a general involvement with art.
2. Criticism unifies aesthetics and art history both logically and methodologically.
3. Criticism introduces experiences and reflections which students may share and find worth pursuing.
4. Criticism connects art with other human endeavors.

Mitra recommends devising the best possible strategy for inserting art criticism into the curriculum and feels, further, that the starting point should be the aesthetic environment of the students.

Eldon Katter in his paper "Beyond Culture," makes an argument that more emphasis in the art education curriculum should be placed on the cultural context and aesthetic principle of a given culture when studying works of art of that culture. He claims that such an emphasis might facilitate the recognition of standards of judgment and aesthetic principles among traditional peoples and help us work toward a cross-cultural approach to the study of art.

According to Clyde McGeary in his paper, "Aesthetics and Criticism as Primary Elements of Art Education," there are two problems that face educators and leaders as changes, adjustments, and alignments are made in the discipline components of art education. The first problem is that of course content. He cautions teachers against attempts to apply art or design elements and art or design principles to course formats relating to criticism and aesthetics. The second problem identified by McGeary is the need for leadership. Art education leaders, especially those working at high levels, are called upon to develop partnerships between universities, museums and other educational agencies aligned with arts program purposes. He concludes by noting the need for visionary leaders working together to provide a better future for art education.

Joseph B. DeAngelis begins his paper, "An Awareness: Other Factors to Consider," by noting that, nationally, certain assumptions are being made about art instruction, namely, that it should be discipline-based and sequential in structure. He does not debate the pros or cons of such an assumption, rather, he says, such assumptions should serve to remind those in leadership roles that there are certain basic factors that will either negatively or positively affect curriculum changes if the curriculum efforts are to be successfully initiated, implemented, and maintained.

Al Hurwitz in his paper, "Expanding the 'Discovering Art Series' Toward the D.B.A.E. Concept," discusses the problems faced by curriculum developers as they attempt to find suitable ways of linking significant aesthetic issues to Laura Chapman's "Discovering Art" series. Techniques of instruction, the use of art works, and the problems of levels of linguistic and cognitive development as well as the cultural background of students are regarded as critical factors in the planning of curricula.

Barbara Fredette examines the potential of generalist classroom teachers to influence the aesthetic development of their students in her paper "How Do Pictures Mean?" Starting with the assumption that the aesthetic meanings of art objects are not self-evident, she recommends a systematic approach to reading the several levels of meanings presented by works of art. This approach has been developed and used as part of an aesthetic education course for generalist classroom teachers. Through this approach the "dense" content of a visual art object is unfolded, first through attention to "what is" and then to "what it means."

Mary F. Burkett's paper, "Developmental Stages of Children's Concepts of Art and Educational Implications," presents a brief review of a descriptive study of the concepts children from 5 to 15 hold about art. The author outlines three stages of development in children's concepts of art. These are (1) the Manipulative Stage: Art is Making; (2) the Intellectual Stage: Art is Idea; and (3) the Expressive Stage: Art is Expression. Burkett suggests that the studio atmosphere provides the optimum environment for children from five to eight years of age and that children aged 9 to 12 might benefit as well. She also suggests that children 13 to 15 should be exposed to a broad investigation of the many aspects of art including expression, meaning, and communication.

A concern with asssessing and promoting the need for aesthetic education is the central thesis of Denise Bender's "Toward Effective Improvements in Aesthetic Education and Art

Criticism Within Schools." Beginning with the assumptions that the need for aesthetic education and art criticism is not generally recognized or valued by many school administrators, educators, parents, and other community members, she asserts that efforts to develop and carry out sound plans of action to improve art education in these two areas will be in vain unless attention is given to promoting the need for aesthetic education and art criticism with those responsible for the implementation of curriculum.

In her paper, "Development of an Academic Model for an Interdisciplinary Art Course on the College Level," Linda Ross makes the claim that on a college level students need courses in aesthetic education which are time-efficient and substantive and which develop what Ralph Smith has called appropriate dispositions for appreciating artistic excellence. She goes on to describe the content and philosophy behind an interdisciplinary art course being developed by an art historian and an instructor in studio and art education. The elective course combines the areas of art history, critical theory, and studio into an organic unity.

The paper, "Thoughts on Teaching Aesthetics and Art Criticism to School Children in an Art Museum," by Bay Judson describes how the rationale, design, and implementation of the ARTexpress Projects at the Carnegie Museum of Art relate to concepts of aesthetics and aesthetic experience, and to problems related to the effective teaching of art criticism.

Diane Brigham's paper, "Museum Teaching as a Learning Laboratory," is based on the premise that the primary purpose of museum teaching is to facilitate direct, rewarding experiences with works of art. She proposes that museum teaching be considered as a learning laboratory, a situation conducive to experimentation, investigation, and observation. The paper then addresses three aspects of museum teaching: (1) the nature of museum teaching, (2) learning objectives and instructional strategies, and (3) characteristics of effective museum teachers. Finally, suggestions are made as to how the museum teaching laboratory can maximize its impact on the teaching of aesthetics and art criticism.

Julianne Agar presented a paper titled "Schools and Museums: Teaching Art with Art" which included a transcript taken from the Museum Education Division presentation at the 1986 National Art Education Association Conference. In the paper she describes collaborative efforts between schools and museums in Milwaukee, Omaha, and Philadelphia. She points out that these collaborations go beyond the creating of art and are closely related to the philosophy and methodology of disciplined-based art education.

Evan J. Kern, Editor

SIGNS VISUAL AND VERBAL

Mary Bittner Wiseman

When in 1816, the inventor Joseph Nicéphore Niépce fixed an image produced by the camera obscura using paper sensitized with silver chloride, producing a negative image, when the painter Louis Jacques Mandé Daquerre in 1835 preserved for an indefinite period an image impressed in light and shade upon a treated metal plate and produced the daguerreotype, and when, independently in 1835, the English scientist William Henry Fox Talbot bathed a paper in silver salts, placed a leaf upon it in strong sunlight, and printed a positive image by bathing the leaf impressed paper in a strong salt solution, drawing with "the pencil of nature," they launched a revolution whose scope and power we have not, I think, yet begun to realize. For in making possible the reproduction of indefinitely many copies of the same image, exactly as moveable type and the printing press had made possible the reproduction of indefinitely many copies of the same written text, they began to undermine the integrity of producer and product and thereby to cast doubt on a traditional way of studying the class of human productions called art object: studying them by studying their sources or origins. Prior to these inventions of the 15th and 19th centuries there had been ways to copy images and words, of course. Engravings of Master paintings were made for the purposes of study and record, and written texts were manuscripted for the same purpose; moreover, indefinitely many plates could be engraved and indefinitely many men set to writing. The difference made by the printing press and the camera was that since they were mechanical and not manual, they freed the hand of the engraver and the scriptor. What difference does this difference make? Within the economy of the allocation of the scarce resources of human time and effort, it not only enables the production of more copies for less work time, but it enables the production of from one to _n_ copies with the same expenditure of labor. Since, for example, it takes a given amount of time to set type regardless of whether 10 or 10,000 copies are to be made, there is a sense in which it is more efficient to make 10,000 copies, and even if only 10 are made at the time the type is set, 10,000 more can be made at a later time with relatively little labor. The labor expended is incommensurable with the number of copies created, and one of the ties binding worker to worked object, namely, the direct proportion between effort and effect, is loosened.

Historians have charted the course of the interlocking effects of the dissemination of written texts sequent upon the invention of movable type, and they have begun to trace the networks of consequents of the dissemination of mechanically produced images. I want briefly to look at some of the effects of the discovery of the fact that silver nitrate is sensitive to light and that, therefore, light rays emmitted from a physical object will imprint themselves on any silver nitrate coated metal plate that stands in its path. In light of what discovers itself, I will argue that the explosion of images witnessed by this century makes visual literacy as necessary as verbal literacy, and, moreover, I will suggest that just as one studies literature in the course of learning to use words in reading, writing, and speaking, so one does well to study the visual arts in order to learn to use images, to learn to encode and to decode them. I shall try to show that the study of art is a road to visual literacy, one whose contours are drawn along lines dictated by the new way of seeing which is an effect of the inventions of Niépce, Daguerre, and Talbot. Finally, it can be argued that it is the shortest and straightest one. To argue this would require giving at least an approximate definition of visual literacy and an account of what it is about art that one should study in order to become literate: the definition and the account would together make such a case as could be made for the thesis that the study of art is the royal road to acquiring skill in the manipulation of images.

My paper divides in two. Part One argues, or gives the sketch of an argument, that images are signs and therefore must be interpreted. Since images, thanks to contemporary technical developments and the use to which they are put, are a major vehicle for the dissemination of information, the cultivation of belief, and the creation of desires, it is most desirable that we acquire the ability to interpret or to read them. Part Two sketches the argument that the study of art, in particular, the study of its history and the practice of the criticism of particular works, are effective and efficient paths to visual literacy. But where, you might wonder, is the philosophy of art in a paper supposed to discuss the role of aesthetics in art education? Here, in the paper itself; for it is an exercise in philosophy. One of the salient tasks of philosophy and hence of the philosophy of art is to formulate questions and clearly to articulate the principles at hand for assessing their possible answers. The questions tend to be those that many people wonder about but, since there is no systematic or methodological way to go about answering them, give them the occasional, glancing thought reserved for what is believed to be imponderable. For example, the question "What is art?" is a typically philosophical question; and were you to point out that common to early modernist works of art is the calling into question of received definitions either of art or of the genre of its works, I would repeat the philosopher Arthur Danto who said that when art takes the question of its identity as its subject matter, it has become philosophy. Part One below puts conceptual pressure on, or calls into question, received notions about art's being an expression of the artist or an imitation of nature. It does this by way of reflection on the nature of camera-made images, but what is true of them is true mutatis mutandi of all constructed images, including the images of art.

When aesthetics became an active branch of philosophy in the English speaking world the focus was, predictably, given philosophy's conception of itself, on the analysis of aesthetic concepts, the logic of aesthetic judgments, and the pattern of reasoning that leads to such judgments: philosophy of art was tantamount to the philosophy of criticism. Since then issues pertaining to the ontological status of works of art and to their interpretation have come center stage. If the intuition motivating this paper were worked out in full, what would emerge is a thesis about the ontological status of constructed images according to which they are essentially interpretable, that is, they stand in no natural relation to items in the so-called real world, the recognition of which would obviate the need to interpret or to make sense of them. Standing in no natural relation to worldly things, images must, then receive their meanings in some not immediately apparent ways. Here is the trump card I shall not have a chance to play: the production of meaning in the visual arts is an exemplary case of its production in all constructed images. To study it, therefore, is to discover the not immeditely apparent ways in which visual meaning is produced in photographs, films, television, advertising, political campaigns.

This is a philosophical thesis, by which I mean that it is not merely a matter of taste, some of us just feeling that it is true, others, that it is false; nor is it a matter of proof in the sense that there is a deduction of which it is the last line. What, then, is it? Something that takes responsibility for its own presuppositions, acknowledging that an argument must begin somewhere, with at least one premise and one rule of proof--a rule that licenses moving from one line of an argument to the next--even though neither premise nor rule can itself be proven without infinite regress, acknowledging that the chain of reasons comes to an end although, finally, it is we who must decide where the chain shall end. Such reasons as we put forward for stopping here rather than there go by the name of rhetoric, not logic. Philosophy, then, is brave and perhaps foolish for giving reasons in the same breath that voices their fragility. Perhaps I too am foolishly brave in saying that the place of philosophy in discussion of the roles of aesthetics, art criticism, and art history in art education is the first place on the ground that its job is to draw a conceptual map which, in light of the topography of the mapped land, will show the place of each of the three disciplines.

Two senses of "philosophy of art" are in play, one broad and one narrow. What I have talked about so far and what informs Part One of this paper is the broad sense. I suggest a general thesis that has implications for any theory about the nature of art; it is a philosophical thesis that is relevant to art, but it has not been motivated by the consideration of questions arising in connection with art. Philosophy of art in its narrow sense deals with thesis that have been motivated by questions arising in connection with art; it informs Part Two.

I

Before showing that the intelligent manipulation or operation of images is not only possible but, under certain plausible assumptions about what we expect of ourselves, necessary, I want to go back to the invention of photography to note what seems to be a crucial difference between camera and printing press and to draw some lines from the invention of the camera to other technological developments of the present century: lines of sight drawn from the camera to the later developments direct the eye to what I want to look at, namely, the role of images in the dissemination of information and the consequent necessity of teaching ourselves how to operate with images as we teach ourselves to operate with words and numbers. The line moves from still to moving pictures as an art of time is born from the same chemical discovery and then changes direction as it moves from film to electronic circuit, i.e., to television, the second mechanically generated visual art of time.

Television's video tape marks an increase in power over cinema's film, for once the emitters and receivers of electrical signals are in place, the display of the electronically encoded image requires no more than turning on a switch. Set linotype and light imprinted film must be be printed, and strips of frames of film must be projected, to be seen, where printing and projecting are almost always done by someone other than the viewer. The video tape, on the other hand, may be played by the viewer herself, who has constant and ready access to the strings of images encoded on the tape. A line traceable from the invention of the camera to its use in advertising intersects the line drawn from still to imprinted to circuited moving pictures: the price at present in the United States for ready access to video images is the fragmentation of most temporal units of tape. programs, by one or more brief units, each lasting less than a minute, designed to sell a product or service. Programs are split into fragments as serials, for example, are, but they pretend to internal unity as segments of a serialized program do not and they are interrupted by something of the same kind, i.e., a tiny advertising program, as the serial segment is not. The result is so serious a disruption of narrative unity as to require us to say either that it is not a narrative that is presented on screen or that it is not a unified whole but a string of little narratives interspersed by advertisements. Whereas the link between a work and its originator is loosened by the increasing ease of mechanical or electronic reproduction, the links joining parts of a work are loosened by current practices of programming. *Origin* and *unity* are devalued by a spate of practices spawned by contemporary technology, with the result that our habits of seeing are so changed that the ways of studying the non-mechanically generated images made as works of art that privilege the unity and origin of a work are curiously out of date. Since today's children grow up with television as at least some of us did not, such ways of studying art are not only curiously but seriously out of date. We now go back to an issue raised by the 19th century machine.

Whereas camera and printing press are alike in permitting the mechanical reproduction of visual and verbal texts, respectively, they differ in that the camera takes a picture and in taking contributes to making the picture it takes,

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while the printing press does not typically contribute to the text it prints, and if it does, it errs. The exploration of this difference, in particular, of the questions of whether it is real or apparent and whether the difference important for our purposes has been correctly located, will lead to observations that support the contention that visual images comprise a language. In so far as they do, it makes sense to talk and to worry about visual literacy and to speak, as I have done, about encoding and decoding images and about visual texts.

Consider now a field of wildflowers and a description of it. The camera records and then prints light rays emanating from the field; the press typesets and then prints the words of the description. Flowers and description alike seem to be original productions relative to their reproduction by camera and printing press, and the cases seem to mirror each other. Composition enters at the level of the photographic reproduction of the original flowers and at the level of the original description of the printed reproduction, where the photograph and the description are more or less limited by what is given, namely, the field and its flowers.

However, this allows that while the description is original relative to its printed version, it is not original tout court. It is a description of the wildflowers, as the photograph is a picture of them. This suggests that the camera under the direction of the photographer does in one stroke what author and typesetter do in two. It further suggests that perhaps we should look at the logical space between the photograph and its object and at the same space between the description and its object rather than at the fact that the printing press reproduces a conventional, because verbal, description, while the camera reproduces a natural scene. For to look at the logical spaces would be to recognize that the object, here, the wildflowers, is operated, or composed, by the photographer as well as by the author. Just as no two writers will give precisely the same description of the field and its flowers, so no two photographers will take precisely the same picture. One will shoot from here, another from there; one will use one shutter speed, one will use another. They will let in different amounts of light, will frame different parts of the field, from different angles.

The point is not that different people will produce different descriptions or photographs, however; for the same person is not likely to compose the same verbal or visual text at different times. It is rather that there is no natural or necessary way to reproduce or to represent the God-given field of wildflowers and that, therefore, the camera image of the field is as conventional and as arbitrary as the verbal description. Even so, this is only half the story. The observation that there is more than one way to photograph a given scene is compatible with the view that a photograph or, indeed, any human production, is solely an expression of the photographer or producer: an expression of her feelings and beliefs, conscious or unconscious, of her personality, her history, the times or the culture in which she lives. Given, for example, that a person will feel different at different times, one's photographs of the same scene will vary; or given that a person might have belonged to a different culture, she might have made another photograph than the one she made. Since the photograph might have been different, it cannot be taken as given but must be taken in some way or other; that is, it must be interpreted, and, this view continues, it is to be interpreted in light of the intentions, life, and times of its maker.

The half of the story according to which constructed images must be interpreted is true. The other half according to which they express their maker and are interpreted by "interpreting" him is not. At best it falsifies by what it leaves out. The instruments of our expression, here, words and cameras, are not so under our control as to be themselves transparent media of our beliefs, desires, and intentions. They have their own laws and their logic; shadows and dark places that we cannot penetrate; lives and histories to which we are blind. Moreover, we are not so transparent to ourselves as to be able, deliberately and with full intention, to express ourselves in our productions. Nor will it do to reply that whatever in our productions exceeds our knowledge of ourselves just is an expression of our unconscious. This simply begs the question in favor of the view that since my representation of the wildflowers, verbal or visual, is not some sort of perfect transcription of them into another register, it is a transcription filtered through me, the crossroads of a time, a culture, and an individual history. This reply will not do because my representation of the flowers is filtered not only through me but through language or the camera and the conventions governing its use, as well. It is limited by the laws of the combination of words and the expansion and transformation of sentences or by the laws of chemistry and optics. These laws bind with equal force: because neither an individual nor a group can by an act of will change language, language's laws delimit possibilities as severely as do the laws of science.

How, then, are images to be interpreted, if not as expressions of their makers? As part of a system of signs; visual literacy begins with the appreciation of the utterly systematic nature of images. Moveable type and photographic film ensure the virtually endless repetition of compositions out of words and of focussed rays of light configured by physical objects, respectively. Insofar as what both film and printing press encode is intelligible only as part of a system of signs, there is no crucial difference between them. This is highly counterintuitive, however, for it is thought that there is a relation of resemblance between the photograph and its object as there is not between the description and its object and that the photograph is intelligible because of this resemblance, not because of its systematic relation with other signs. Against this Erich Gombrich and Nelson Goodman have argued, successfully, I submit, that resemblance is a conventional, not a natural, relation: things do not just "look alike" they look alike only to a viewer who has learned to see them as alike. Gombrich claims that paintings, for example, resemble other paintings, not items in reality of which they may be paintings; resemblance is a relation among artifacts--descriptions, photographs, paintings--not between artifactual and natural objects. The field of wildflowers does not figure in our interpretation of its representation, therefore. Indeed, it is interpreted in the visual terms of pictures of it; we see the field as the pictures "see" it. Goodman, more radical, argues that resemblance may hold between any individuals of any kind whatsoever, provided only that rules specifying wherein the resemblance consists be formulated. "Looking alike" has slipped loose from its moorings in ordinary language and any two things, however disparate, can be said to look alike when they satisfy a rule or code of resemblance.

Images may, then, be signs, that is, units even the boundaries of which are meaningless in themselves, becoming meaningful only by virtue of relations of difference in which they stand to other such units. There cannot be one sign, there must be a second which the first is not. But for there to be two signs, there must be three: the division of, say, a ribbon of sound into two significant units requires a third unit which is substitutable for a segment of the ribbon in such a way that is substitution changes the meaning of the sequence of sounds. For example, "mindful" comprises two significant units only because the replacement of "ful" by "less" makes a significant difference, a difference in significance. "Less," in turn, is a sign only because it makes a difference when it occupies the position of "ful," "ing," "ed" in "mindful," "heeding," "needed," and so on. Only in a network of relations of difference can segments of sound or print or paint or clay, or any sensible stuff, signify: some segments of sensible stuff do signify, the history of art is one of the histories of the signifying power of such segments. Not only _may_ images _be_ signs, but if the arguments against regarding them as expressions of their makers are sound and if the task of formulating the relation "looks like," rife with difficulty, is never accomplished, then there is reason to suppose that they _are_ signs. For they are significant, and it seems that only by regarding them as signs can we account for their significance. If their meaning is neither their makers' intentions nor something that they resemble in a world outside of themselves, then we look to relations of difference within the images themselves as the source of their intelligibility or significance. The elaboration of a system of possible differences within the field of the visual arts leads us to a discussion of art in which it may be seen how the study of the philosophy of art in its narrow sense contributes to the development of visual literacy.

II

The plastic arts in relation to certain 20th century technological possibilities is one among the many topics relevant to the teaching of art that I am not considering here, where I speak only of two dimensional images, printed, painted, or drawn. The two plastic arts of space, sculpture and architecture, are objects of tactile and kinesthetic as well as visual experiences and pertain to the reducation of the size of the world caused by high speed jet air travel, the satellite transmission of electronic images, computer telecommunication, the list continues. It should, however, include the opening up of the world occasioned by travel into the space that formerly was the boundary of the world and the radical reorientation of objects in space caused by the weakening of the force of the earth's gravity in "outer space." These arts pertain also to the functional reorganization of space as the relation between commercial and residential areas changes from village, town, or city with shops at its center and houses encircling them, to horizontal shopping malls along highway's straight lines that are themselves no place but connect different places where people live to, now, vertical shopping galleries. These may be on the highway or back in the center of the city, but when they are in the center they are not open to what surrounds them: large enclosed spaces with their own centers, they are in what was formerly a city's living center but now is merely the site for this self-contained entity central to nothing but itself.

Most children today have lost the experience of the center of town, as they have lost the origin of mechanically or electronically reproduced images and the unity of the televised narratives of modern life. Contemporary philosophy of art and art criticism and history, even as they are redrawing the boundaries between, or at least reevaluating the categories of, art and non-art and, again, high and low, fine and popular, fine and practical art, are beginning to confront works of art in a way that reflects what I shall now presume to call the experience of modern life. This is to say that they are confronting art works in a way that mirrors the experience of the visual and the plastic had by today's children and adolescents. Responding with freshness and wholeheartedness, they are better able than we, looking through the lenses of traditional philosophy of art criticism and history forged in the fires of late 19th and early 20th century art production, to see what is newly there. We, on the other hand, know that there is a second-order reflection called theory and that theories change, but the cost of this knowledge is the loss of innocence. What we should preside at the birth of is the corollary knowledge that what undoubtedly our students see better than we do is coded: neither necessary nor given by nature, it could be otherwise than it is. The relations of difference through which objects of visual and plastic art signify are not differences between one object and another but differences within a given object. The latter are such that their identification within the object displays it along the vertical and horizontal axes of the model of language developed by Ferdinand de Saussure in the course in general linguistics he gave in Geneva at the beginning of the century. Along the horizontal axis of combination are the signs "mind" and "ful," from our example above, along the vertical axis of substitution passing through the position occupied by "mind" are "heed," "need," and so on, and along the axis intersecting the position occupied by "ful" are "less," "ing," "ed," and so on. Since "mindful" is meaningless by itself and meaningful only in relation to items in the chain "heedful, needful, . ." and, again, in relation to "mindless, minding, minded, . . ." i.e., meaningful only because of its position at the intersection of these chains of signs, we say that it is nothing by itself and is something intelligible only as a site through which pass associative chains or strings of signs. Therefore, there is no one thing to be different from some other one thing. "Less" is as much part of "mindful" as "ful" is, and since the strings of associations go on indefinitely--think of all the units that combine with "less" and then think of all the other contexts in which these units can occur--one cannot draw a boundary around "mindful," dividing all significant units of English into those that are and those that are not part of "mindful."

What has this to do with a Dutch landscape by Hobbema, for example? It seems clearly to be one thing, bounded by its frame and within that by sky, trees, and so forth. What is one thing, however, is the physical object, the stretched canvas, but that is not the landscape painting. The latter is, first of all, coded as a painting. Consider a list of the contexts in which such a configuration of lines and planes, shadows and light, might occur: in the countryside in the Netherlands, in a photograph, a travel folder, a book illustration, a countryside elsewhere, on a plaster wall, on paper, needlepoint, a movie screen, an engraving plate. To say that it is a painting is to say that it is not any of these. It is coded as a landscape and as such is on all fours with landscapes on needlepoint, outside of Ghent, etc.: it is not a landscape because it copies what we meet in nature; both are constructions out of the given, the result of what has been called "the structuralist activity."

Structuring consists in fragmenting the given, whether it is natural or artifactual, art object, or body of scientific laws, a well defined experience or a nameless feeling, into units, meaningful only in combination with others, and combining them according to rules of association. The result is an intelligibile structure: sense has been made of the _prima facie_ unintelligible given. This fracturing of the given is simultaneous with the articulation of rules of combination: "mindful" was broken up as it was because there were rules associating "mind" and "less," "heed" and "ful." Art historians, social historians, and art critics best perform this activity: they know what in the history of our looking and seeing, of our drawing outlines of the animals we hunt on the walls of our caves, of our devising ideograms and hieroglyphs, painting stories from the Old Testament for a people who had no books they could not have read, painting scenes from the life of Jesus and the saints to capture hearts and wills, painting our faces to identify our tribes or simply to make ourselves beautiful--they know in rich detail what we have done, and they are in the position to know what it might have meant. That is enough. What it did mean is lost in time. There is a sense in which the meaning of what we do and make in the present is lost also. For the meaning of any single image or series of images is "realized" by a viewer's doing what can rationally be reconstructed as running through all the associative chains that pass through all of the fragments into which the images are divided. The more paths she traverses, the richer the meaning. Were she to follow all of the intersecting paths and crossroads, she would traverse the whole network of significant units and not only that of significant images. For the peasants in the Hobbema landscape, for example, refer to all peasants: peasants in literature, in photographs, at work in the fields.

There is, then, not a present meaning but a set of associations only a small set of which is realized by a culture or an individual at a time. The art critic and historian are alike able to recover a larger set of them, and children a different set, from those that constitute the "received" meaning of any series of images. It is fitting, therefore, that children should engage, in the way and to the extent that they are able, in art history and criticism in order to keep in motion the play of signification, of associations, they seem naturally to begin.

Again, the place of aesthetics, or philosophy of art in its narrow sense, seems to have been passed by. But if we remember that philosophy is said to have begun in wonder and we remember the sense of wonder that marks childhood, then we can see that philosophy has a claim to a place. Since it has, historically, inquired into the basis of the "intelligibilities of its time," it is fitting that it should now turn its gaze upon the new kind of visual intelligibility spawned by the camera and completed by the electronic revolution, the intelligibility of that which has no origin, no internal unity, no center.

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ROLE-PLAYING THE AESTHETICIAN IN ART EDUCATION

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I will address three general questions related to role-playing-the-aesthetician: One, "What is role-playing-the-aesthetician?" Two, "What does role-playing-the-aesthetician look like in the classroom?" Three, "Why is role-playing-the-aesthetician important in art education?"

What is Role-playing the Aesthetician?

Put simply, role-playing-the-aesthetician means students enacting purposes associated historically with philosophy of art. As with most simple definitions, however, this one is general in character, and short of the more specific detail ultimately necessary to comprehend what it means. I will return to this definition after providing you with some of this detail.

A preliminary point needs to attend the remarks that follow. Traditionally, aesthetics is a branch of philosophy. Aestheticians, who are specialists in aesthetics, are traditionally philosophers. More recently, however, the words 'aesthetics' and 'aesthetician' have been used more broadly to include scientific investigation and scientists who investigate art. This nontraditional employment of these words has not always been made clear resulting in confusion and misunderstanding. When I speak of aesthetics, I am speaking of philosophy of art. When I speak of the aesthetician, I am speaking of philosophers of art.

The NAEA goals for art education, as you know, recommend circular attention to four areas: studio, art criticism, art history, and aesthetics. Of these four areas, aesthetics has received the least attention. Even when it has been attended to, that attention has taken different forms. Recently, I proposed two general ways, each with two divisions, in which aesthetics can contribute to the art curriculum (1986, March and in press), ways that have characterized in various degrees the forms of attention that have been paid to the area of aesthetics in art education. They are: 1) aesthetics employed as a source of educational content; 2) aesthetics employed in relation to the aesthetician who serves as a model for student behavior.

Aesthetics as a source of educational content. There are two major ways that educational content can be employed in curricula: One way is as *means* to learning. The other way is as the *focus* of learning. The general approach of *aesthetic education* evidenced in the writing of Ralph Smith (1970) exemplifies content from aesthetics employed as a *means* to an end. Specifically, that end is increased capacity for aesthetic experience. Concepts and procedures from aesthetics are learned in order to increase that capacity.

The general approach of *aesthetic literacy* developed by Vincent Lanier (1983) exemplifies content from aesthetics employed as the *focus* of learning. Knowledge about the nature of art and human response to art are the intended outcome of aesthetic literacy. Accordingly, the learning of content from aesthetics is the desired focus. I should mention here that for Lanier, aesthetics includes descriptions and explanations of artistic phenomena and human response to the arts from the sciences as well as philosophy.

The aesthetician as a prototype for student behavior. The second general sense in which aesthetics can serve art education is in relation to the *aesthetician*, the specialist in aesthetics, who serves art education as a prototype on which to model student behavior. There seems to be two major senses in which the aesthetician can be employed as a prototype. One sense is as the prototypical embodiment of means, capacities, skills, or abilities which the students *emulate*. The other sense is as the *disciplined inquirer* whom the students *role-play*. Both of these senses require some amplification.

When students *emulate* the aesthetician, the implied intent of their behavior is to achieve at some indefinite, future date capacities and means equal to or approaching equality with capacities and means associated historically with the aesthetician. For example, students *emulating* the aesthetician might study major historical changes of what has been called 'art' in order to eventually develop knowledge about the nature of art commensurate with the knowledge prototypically possessed by the aesthetician. In this example, behavior has been prescribed with the end in view of the student achieving means, specifically possession of a certain kind and degree of knowledge, associated with the aesthetician. It is important to note that *means* such as knowledge, skills, or abilities are non-active states. They are potentials for action but not actions themselves.

Accordingly, the focus of teaching in relation to emulating the aesthetician is on students achieving a future non-active state such as knowledge. The focus is not on students performing some action or activity here and now.

When, on the other hand, students role-play the aesthetician, the implied intent of their behavior is to perform an action or activity here and now under constraints of purposes associated historically with the aesthetician. For example, students might engage in analyzing their beliefs on what makes something a work of art. In so doing they are role-playing the aesthetician who historically has attempted to understand the conditions under which something counts as art. In this example, an activity with a particular purpose historically associated with aesthetics has been prescribed. Accordingly, the focus of teaching in relation to role-playing the aesthetician is on students engaging in an active state with a particular purpose. The focus is not on students achieving in type and degree a non-active state such as a capacity, knowledge, skill or ability.

Now some will quickly recognize that emulating and role-playing can occur simultaneously. Indeed, aesthetics can serve as a source of educational content simultaneously with students emulating and role-playing the aesthetician.

For example, if students analyze the concept of beauty in order to clarify that concept, they engage in an activity (analysis) the purpose of which (clarifying an art concept) is historically associated with aesthetics. In this way, the students are role-playing the aesthetician. At the same time, the student might be attempting to develop skill in analyzing art concepts which is historically associated with the aesthetician. In this way, the students are emulating the aesthetician. Concurrently the students are focusing on the concept of beauty around which aesthetics has historically developed. In this way aesthetics serves as a source of educational content.

Nevertheless, these senses are distinct and not just different names for the same response. Emulation implies intent. Thus students can role-play the aesthetician without intending to eventually achieve the capacities or means commensurate with the aesthetician. And students in part can pursue development of capacities and means commensurate with the aesthetician through, for example, historical inquiry (i.e. without role-playing the aesthetician in every given instance). In addition, students can employ in their thinking and discussions, an aesthetic concept such as beauty without analyzing the nature of that concept (role-playing-the-aesthetician) or without serving to equal or excel the aesthetician's capacities or means (emulating the aesthetican). It should be noted, however, that it would be impossible in practice to realize a program of emulating the aesthetician representative of the aesthetician's capacities and means without also employing role-playing activities at some point. And there would be little purpose to prescribe a program of role-playing the aesthetician without emulation of the aesthetician (employing the aesthetician) as the goal oriented prototype. Thus while these senses are distinct, emulating and role-playing the aesthetician go hand in hand.

In sum, then, there are different ways in which aesthetics can contribute to art education: as a source of educational content employed as means or as the focus of learning and in relation to the aesthetician who serves a model to emulate and role-play. The focus of this paper is role-playing the aesthetician, and this focus requires further examination.

Role-playing the aesthetician. I said before that role-playing involves students performing certain actions or activities, actions or activities that conform to purposes associated historically with aesthetics. Why is purpose important to role-playing? Why is the kind of action regardless of purpose insufficient to assigning 'role-playing-the-aesthetician' to student behavior?

Even if an action or activity is historically associated with aesthetics, it can be performed for purposes not historically associated with aesthetics. In so doing that action or activity can be assigned a title other than 'aesthetic discourse.' For example, the activity of analyzing an aesthetic concept such as aesthetic experience can be performed in order to teach conceptual analysis, in which case this activity can be referred to as an instance of teaching. However, if the purpose of this same activity is to clarify the concept of aesthetic experience, a purpose which is historically associated with aesthetics, this activity is appropriately assigned the title of 'aesthetic discourse.' Accordingly, an occurance of role-playing the aesthetician depends in part on students enacting purposes associated historically with aesthetics, not on students performing certain actions or activities alone.

On the other hand, it should be recognized that the purpose alone is insufficient for labeling student behavior a particular way. For example, a student may intend to achieve a purpose associated historically with aesthetics such as clarifying an aesthetic concept, but engage in an activity that cannot proceed toward achieving that purpose such as the mere expression of opinion. Philosophical deliberation requires more than expression of opinion; it requires a process of giving reasons for those opinions and submitting those reasons to rules of logic and exemplary evidence. Thus, only certain purposes warrant labeling student behavior 'role-playing-the-aesthetician.' Specifically, these actions or activities are those that can proceed toward achievement of purposes associated historically with aesthetics. These actions or activities need not achieve those purposes, but they must be capable of advancing toward those purposes.

In the definition of role-playing-the-aesthetician I gave originally, students enacting purposes associated historically with aesthetics, I was implying the two general conditions just described: 1) student actions or activities are directed by purposes associated historically with aesthetics, and 2) student actions or activities enact those purposes, i.e., the actions or activities performed can proceed toward achievement of those purposes.

I have spoken of purposes associated historically with aesthetics. What are those purposes? In general, aesthetics is associated historically with meta-level inquiry: If the general purpose of art criticism is explaining and justifying response to particular works of art, the general purpose of aesthetics in this regard is clarifying concepts employed in the valid explanation and justification of response to works of art. For example, a critic might say that a particular work is weak in organic unity. Other critics might debate the first critic's conclusion. An aesthetician, correspondingly, would examine the concept of organic unity, attempting to clarify the conditions under which the term 'organic unity' applies and does not apply. The aesthetician might eventually conclude that the concept of organic unity is a myth, i.e., impossible to apply meaningfully to any work of art. Other aestheticians might debate the first aesthetician's conclusion.

Critics, of course, extend their discourse to include the meta-level from time to time. And aestheticians respond to works of art in the process of their meta-level investigation. A matter of different emphases between art criticism and aesthetics is thus evident: art criticism focuses historically on object-level response though it may involve meta-level deliberation; aesthetics focuses historically on meta-level deliberation though it involves object-level response.

One more term, 'role-playing' needs to be briefly examined before proceeding to the second general question addressed in this presentation. I use the term 'role-playing' to refer to student behavior in relation to the aesthetician. Students are not aestheticians even if they engage in the activities aestheticians perform and at levels of expertise for which aestheticians are noted. Children, of course, do not perform at such levels, but even if they did, being an aesthetician requires being conferred that status by other aestheticians, however informal that conferral may be. Role-playing requires no such conferral or particular level of expertise. When students enact (act out) certain purposes as they do in role-playing, they are not pursuing achievement of these purposes in an officially sanctioned way. Nevertheless, students pursuing these purposes through employment of means recognized as adequate to achieving these purposes are engaged in aesthetic inquiry, less the status of "aesthetician."

In summary, role-playing-the-aesthetician occurs when students enact purposes associated historically with aesthetics. Enacting these purposes requires student performance of actions or activities capable of advancing toward achieving these purposes. Historically the purposes of aesthetics are those that emphasize clarification of meta-level issues concerning art. Students who engage in aesthetic inquiry are not aestheticians, hence their inquiry viewed in relation to the aesthetician is acting out purposes associated with the aesthetician, (i.e., role-playing-the-aesthetician).

What Does Role-Playing-the-Aesthetician Look Like in the Classroom?

To this point, I have addresed myself to theoretical matters. I will now turn my attention to some matters of practice: What does role-playing-the-aesthetician actually look like in the classroom?

You should know, as indeed many if not all of you suspect, that there are few documented instances of art teachers engaging their students in philosophy of art. My dissertation research (1986) is, as far as I know, the first empirical study that focuses on classroom role-playing of the aesthetician. Jon Sharer (1986), at Arizona State University has worked in the classroom with children employing philosophical dialogue about art. His experiences are not yet published, but I will describe one example to you momentarily. In addition, I am in possession of a paper and lesson notes from outside the United States which describe children's activities in aesthetics. The paper is by June Parrott of Australia (1984) and the notes are by David Best from Great Britain. None of these are published, to my knowledge, and the notes are not to be reproduced by request of their authors. There are some other examples not cited here, some of which no doubt I am unaware. In any case, the development of classroom practice as it pertains to role-playing-the-aesthetician is in its inception. Because of the time I have for this presentation, I will describe briefly the lessons that I employed in my research and present a classroom scenario described by Jon Sharer (1986).

I will begin with Jon Sharer's example: In this scenario, a dialogue (akin to Socratic dialogue) between a teacher and students is described. The issue of when likes and dislikes about art are justified was addressed. The teacher began by asking students whether any knowledge about Matisse or his work is required to like or dislike Matisse's work. The students replied, "No." Yet, when asked whether somebody would be justified in liking or disliking a person across the street without knowing something about that person, the students answered, "No." When questioned about this inconsistency, the students indicated that people and art are handled differently. In an attempt to help students clarify their use of different criteria in this regard, the class was presented with written statements and asked to determine if additional knowledge was required to justify them: 1) like/dislike a person; 2) like/dislike a car; 3) like/dislike a milkshake; 4) like/dislike the Bible; 5) like/dislike bright colors; 6) like/dislike Leonardo da Vinci's painting, "Last Supper."

"Students' responses suggested that additional knowledge was needed to justify likes or dislikes about a person, car, or the Bible; but personal knowledge would suffice for supporting preferences about sensory experiences of milkshakes or colors. With Leonardo, half of the class said that additional knowledge was not needed and half of the class said that it was needed. The response to the Leonardo seemed to reflect attending to either sensory experience or the biblical theme represented in the painting. When the entire class realized what was being depicted in the painting, most agreed that additional knowledge would be required to justify liking or disliking Leonardo's depiction of the Last Supper. But, when asked if they needed other than personal knowledge to be justified in saying that they liked or disliked the color of the Leonardo, the students said 'no'. They responded similarly when asked about being justified in liking or disliking the color of a car. Yet, when asked if they needed to know something beyong personal experience to be justified in liking or disliking a car for speed, ease of repair, or mileage, they said 'yes'. These examples illustrate that justifications are related to contexts. Accordingly, personal knowledge may or may not justify likes and dislikes depending on the contexts or criteria involved.

To examine the implications of criteria used in the justification, students were asked whether or not liking the color of a car justifies not liking the economy or durability of a car? 'No,' students replied. Then, does not liking the color of a painting justify not liking the composition or some other aspect of a painting? 'No,' they responded. If this is so, consider whether we should use only one rule or criterion for justifying preferences or judgments of art work. In other words, is one justified in using only one rule or standard to determine what is of value in, for example, painting. (Students responded with various opinions about whether a single criterion would suffice.) Do you think that a single rule or criterion for liking or valuing trees is appropriate? Why are trees useful (e.g. shade, fruit, decoration)? What are some problems associated with trees? Can we reasonably use the same criterion for different trees, and can we reasonably use the same criterion to justify liking or disliking different aspects of a tree? (At this point students cited different reasons for valuing or not valuing a tree.) Similarly, do you think that a single rule or criterion for liking or disliking people is appropriate, or do you think that there are different considerations which should be taken into account? If you were that person, would you want to be judged using the same standard as that used for your parents? Are there differences between you and your parents that should be taken into account? (Student response) Moreover, do you think that you should be liked or disliked on the basis of a single criterion, e.g., looks. (Student response) Then, do you think that it is fair to value or not value a painting using only a single criterion or rule? For example, would it be fair to judge a Van Gogh only on the basis of neatness or a Magritte only on the basis of looking 'real'?

(Students had been studying these artists.) 'No,' they indicated. Accordingly, we need to know something about a car, tree, person, or painting to take into account different considerations related to each. Finally, do we need to know something about a Matisse drawing in order to fairly assess our like or dislike of it? 'Yes,' they replied. But, do we always need to know something additional to be justified in our like or dislike of it?

In this scenario, students philosophically examined the statements they made about art using examples to clarify and test the implications of their responses. A dialogue method was employed. No prior teaching of students how to behave during this process was indicated. Only an exchange of questions and responses occurred. In the following lesson unit, which I devised, instruction preceeded philosophical discussion. Students were taught certain principles which the teacher intended students to apply during these discussions and in individual assignments. The problem of defining art was examined and worked on over eight lessons by 5th and 6th grade children. The first four lessons focused on teaching particular concepts. The remaining four lessons focuses on application of those concepts. Lesson one was introductory. The major objective was to have children learn what I called "rules of the road," in other words, the protocol for students to follow in order to foster successful discussion in a large class setting. In addition to the standard protocol for class discussion (e.g., only one person speaks at a time), these rules included a new rule for the children: When verbalizing disagreement with someone's statement, disagree with what the person says, not with the person saying it. In order to exemplify this principle, the teacher and a student acted out different ways to disagree with someone by contrasting language that implied personal attack (e.g., "No, you're wrong!") with language that implied disagreement with or questioning of what someone had said (e.g., "I'm not sure I agree with your argument.").

The major objective of the second lesson was to teach the concept of a circular definition. Several examples of circular definitions and diagrams visually depicting the principle of circular definitions were employed to aid learning. In addition, students were given an opportunity to invent examples of circular definitions, thus "practicing" the concept.

Lessons three and four taught the children two other concepts related to definition: 1) A "perfect" definition of art must describe all works of art (necessary conditions); 2) A "perfect" definition of art must describe only works of art (sufficient conditions). As part of the instruction, the students employed Venn diagrams and an assorted variety of dry cereals (e.g., Fruit Loops and Lucky Charms) to help make "visually concrete" these different concepts and their relationships. This activity is too complex to explain now, but it went smoothly.

In lessons five and six, the students were given the opportunity to apply the concepts they had learned to different definitions of art. The definitions were supplied by the teacher and by the students. Classroom discussion with examples of art (mostly reproductions) and non-art were employed to test the definitions. Lesson seven focused on the question of whether or not art could be defined; instruction involved lecture (some history of aesthetics) and discussion. Lesson eight consisted primarily of review and answering students' questions.

An analysis of the above two examples of aesthetics in the classroom will show that, despite differences, both involved students dealing with meta-level questions concerning art, questions not ordinarily broached within the object-level focus of art criticism. In addition, both examples had children doing what aesthetician's do without indoctrination into particular world views in aesthetics. Students, however, learned principles from philosophy and were ushered into processes by which philosophical inquiry proceeds. The most striking differences between the two examples seem to be the more formal aspects of the second example where philosophical jargon ("circular definition") and some history of aesthetics was introduced. My own view is that teaching aesthetics should consist of both formal and informal aspects when those aspects are educationally appropriate.

Why is Role-playing the Aesthetician Important in Art Education?

Now that you have some idea of what role-playing-the-aesthetician means theoretically (from my current standpoint, of course) and what it looks like in the classroom, you should have some initial basis on which to ponder the value of role-playing-the-aesthetician for art education. I have not addressed the issue of whether aesthetic inquiry in the classroom can be successfully implemented, but assuming that it can, the question remains, "Why do it?" Why extend and complicate an already broad and complex curriculum of studio, art history, and art criticism? Even if role-playing the aesthetician is practical, it does not follow that this role-playing is worth teacher-student time and effort. Should pupils be taught aesthetic inquiry, or should their education be limited to learning aesthetician's conclusions about art?

It seems particularly appropriate in the instance of aesthetics that students not just be taught what aestheticians think. The conclusions of one philosopher are often rejected or questioned by another philosopher. This may be because the principal concepts addressed by philosophers are "essentially contestable" (Becker, 1977, p. 250); or incapable of final resolution. In these circumstances, the truth about something is often viewed as an approach to limits rather than a full attainment of what is true. If students are to appreciate these disputes that arise in philosophy, it would seem advantageous at least to involve the pupils in some level of analysis and debate about important concepts. In addition, it would seem appropriate to call students' attention to the "tools" required to analyze and debate the application of these concepts such as rules of logic and use of examples. While use of these "tools" is to a degree "naturally" invoked by the conceptual analysis task, we are not automatically aware of the tools used to the extent that we can consciously employ them with greater skill. Thus we may intuit a weakness in our own or another's positions about the application of a concept yet be unable to clearly identify the weakness, verbalize it, and systematically test it at our or another's satisfaction. Moreover, our position on the use of a concept is often so interlaced with our self-esteem that we do not make the effort we should to access our stance objectively. One major goal that should be pursued with role-playing-the-aesthetician is cultivation of a disposition to distance the ego from advocacy of a particular posture, so as to remain open to review of the position. Ideally, one actively seeks valid criticism of the stance in order to refine or ultimately reject it on sound reasoning and in line with the best evidence. This goal is not easily attained. If education is to produce a citizenry of competent, independent thinkers, then a good measure of practice should be directed at inquiry-oriented activities vis-a-vis conscious use of the means to critique the investigation itself (Russell, 1986).

As art educators, I believe we should be interested in developing not only citizens' appreciation of and knowledge about art, but in developing their abilities to reflect upon that appreciation and knowledge intelligently and skillfully.

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IS TEACHING AESTHETICS A REASONABLE GOAL FOR K-12 ART EDUCATION?

Mary Erickson

In order to answer the question which is the title of this paper one must answer at least two prior questions. What does it mean to teach "aesthetics?" and What counts as a "reasonable" goal for art education? Some art educators have been interested in aesthetic education for at least two decades. However, when Dwaine Greer (1984) coined the phrase "discipline-based art education" which specifies that content of art instruction be based in the four disciplines of studio, criticism,history, and aesthetics and when the Getty Center for Education in the Arts adopted his term (1985), art educators focussed their attention much more directly on "teaching aesthetics." It is my intention in this paper to clarify some of the present confusion about what teaching aesthetics might mean and to outline the choices which art educators might make as they operationally define the teaching of aesthetics. I shall next consider how one might reasonably choose among alternative definitions of teaching aesthetics. Then, working with one alternative, I shall attempt to determine whether this alternative is "reasonable," that is to say "feasible," for K-12 art education.

What Does It Mean to Teach Aesthetics?

The many answers which might be offered in response to this question can be roughly grouped into two categories: those most closely associated with the domain called "aesthetic education," and those most closely associated with the philosophical domain called "aesthetics." Jon Sharer has characterized this difference as "aesthetic" used as an adjective and "aesthetics" used as a noun (Sharer, 1986). He notes that Greer's conception of discipline-based art education is rooted in the writings of Harry Broudy who recommends an approach to understanding art called "aesthetic scanning" (Broudy, 1972). However "aesthetic (the adjective) scanning" with its basis in *empirical* inquiry is quite different from "aesthetics" (the noun) which is traditionally considered a *philosophical* mode of inquiry. Greer states that the "content, concepts and procedures and modes of inquiry" (p. 214) which form the basis for discipline-based art education should "refer to . . . the manner of thinking and acting generally ascribed to the prototypical aesthetician, artist, art historian, and art critic" (underlining mine) (p. 214). As Greer elaborates, he focusses less on the mode of inquiry of the aesthetician and more on aesthetic appreciation and aesthetic experience (p. 214).

In his 1984 article Greer states that "there has been and will continue to be ongoing evolution of the principles embodied in discipline-based art education in the field at large" (p. 213) and he is right. Margaret DiBlasio has done that in her article entitled "Continuing the Translation: Further Delineation of the DBAE Format" (1985). She focusses particularly on what she calls the "aesthetic domain" and within the domain identifies two aspects. The first aspect is "a framework for developing aesthetic sensitivity." DiBlasio advocates Broudy's aesthetic scanning as that framework. This aspect of the aesthetic domain seems clearly to be a case of aesthetic (the adjective) education. DiBlasio goes on to extend the aesthetic domain with "a second aspect of aesthetic inquiry" which focusses on building "a provisional description of art." She then advocates an instructional process, based on the philosophical techniques of conceptual analysis, which leads students to a more sophisticated concept of art. With this proposal DiBlasio extends the discipline-based concept of teaching aesthetics to include not only content associated with aesthetic (the adjective) education but also aesthetics (the noun). It should be noted that DiBlasio's discussion of aesthetics is limited to the issue of defining art, which is but one of several pivotal issues in aesthetics.

Is Aesthetic Education "Teaching Aesthetics?"

Although I have proposed that definitions for teaching aesthetics can be roughly categorized as either associated with aesthetic (the adjective) education or with aesthetics (the noun), there are many different positions within and between these categories. Definitions of aesthetic education are most diverse. I shall identify two. Aesthetic education (sense #1) is instruction in the arts with a central focus on aesthetic experience. Here's how Stanley Madeja and Sheila Onuska defined aesthetic education in 1977.

> Aesthetic education is not a course in aesthetics for children. Aesthetics, the philosophy of aesthetic phenonmena is taught primarily in

> universities as a branch of philosophy and is not directly related to the education of the child.
>
> Aesthetic education is an area of study that includes the full range of aesthetic phenomena, encompassing all the arts yet different from any of them taken either separately or in combination. Aesthetic education takes in aesthetic experience itself, . . . the process by which an aesthetic product is produced, . . . the object or event, . . . and the historical and cultural tradition within which it is produced. . . . (p. 5)

So defined, aesthetic education takes in virtually all of what is usually considered to be art education, music education, dance education, theatre education, and perhaps literature education, and adds the focus on aesthetic experience. This broad sense of aesthetic education can and has been eloquently justified for public education. A perusal of nineteen years of back issues of The Journal of Aesthetic Education will provide many sound arguments for inclusion of aesthetic education (sense #1) in the K-12 curriculum. However, I fail to see how this broad, multi-arts definition of aesthetic education can be maintained as a goal for K-12 art (with no "s") instruction. My university has offered a concentration in aesthetic education to its art education majors for ten years. After one introductory course in all the arts, I have found that I must teach prospective art teachers either how to initiate team planning and interdisciplinary teaching within a school district, or focus on a narrower definiton of aesthetic education centering on the visual arts. Pennsylvania specifies distinct certification requirements for art, music, and English teachers. It is not easy to justify a curriculum to be taught by art teachers which includes content from music and English, content in which art teachers have not been prepared nor certified.

Vincent Lanier (1980) has proposed a kind of art education called aesthetic literacy which does focus on visual phenomena. In fact he questions the very existence of "arts education" and proposes that "Arts education . . . appears to have been a construction--an immaculate conception out of whole cloth, . . . of the federal government . . . " (p. 21). He identifies two significant differences between aesthetic education and aesthetic literacy. First, he claims that aesthetic education is "correctly characterized as elitist in (its) conception of what constitutes art" (p. 20) while aesthetic literacy considers "all the visual arts, both fine and vernacular (to be) appropriate content for school curricula" (p. 20). Second, Lanier claims that in aesthetic education "Most of its theory and practice ignores aesthetics; it concentrates instead on art criticism" (p. 20) while aesthetic literacy "involves the study of the questions and problems of aesthetic theory" (p. 20). Lanier's aesthetic literacy "would focus primary attention on how we respond to works of art or other aesthetically evocative stimuli, rather than on the character and quality of the objects themselves" (p. 20). Lanier would look to the disciplines of art criticism, art history, psychology, and anthropology, as well as to aesthetics to inform students response to visual phenomena. Lanier advocates broadening the range of disciplines informing aesthetic response beyond aesthetics. He borrows a method from philosophy as the central process to be used to teach aesthetic literacy. He characterizes his curriculum as a "dialogue curriculum" which focusses on questions. Questions and the dialogue which grows from questions have been central to philosophy since the time of Socrates.

A second definition of aesthetic education is much broader than the preceding. Aesthetic education (sense #2) is instruction which focusses on aesthetic experience as a method rather than as content. Here are some notions about aesthetic education (sense #2) set forth by David Swanger (1983).

> . . . knowledge is incomplete unless it includes empathetic knowledge. (p. 25)
>
> Because the aesthetic educator can demonstrate that knowledge of any subject . . . is incomplete without its empathetic dimension, he or she can claim rightly that aesthetic education is integral to the curriculum. (p. 27)

Swanger presents a vision of an ideal education in which students gain knowledge of the world (empathetic knowledge), in addition to knowledge of how to do things in the world, and knowledge about the world. He even recognizes that his vision of aesthetic education might be antithetical to the desires of the state (p. 27).

Duke Madenfort (1981) also argues for a very broad definition of aesthetic education. He writes,

> We are inflicting upon ourself the diseased condition of our own demise. We are denying and disowning our integrity, the wholeness of a truthful consciousness, the sensuous wholeness of our living body and the world, the wholeness and well-beingness of our life. (p. 11)

Madenfort proposes that aesthetic education can remedy this situation by strengthening and reinforcing "our immediate aesthetic awareness of life itself" (p. 11).

Elaine Flory Fisher, the author of Aesthetic Awareness and the Child (1978), proposes a very broad definition of aesthetic education, which she sometimes calls an "integrated-ideas approach."

> Aesthetic education is concerned primarily with giving meaning to life. It permits a depth of perception that cuts through the superficial trappings of intellectual disciplines and reveals the common core of beauty, knowledge, and meaning. (p. 52)
>
> Children can be helped to understand relationships if teachers give less emphasis to the differences among the academic disciplines such as art, music, mathematics, or science and instead stress the interrelationships among them. (p. 8)

Fisher's ideals of aesthetic education seem to dissipate as she sets forth suggestions for lessons. The "Elements and Integers" of this new aesthetic education turn out to be the ever popular elements and principles of design. A lesson called "An Involvement and a Philosophy" translates into a detailed exercise in cardboard loom weaving. Although Fisher seems to be proposing a revolution in education, she is, in fact, selling age-old art activities under a new brand name.

Swanger's, or even Madenfort's, aesthetic education (sense #2) might be justifiable. However, the revolutionary nature of these ideas for aesthetic education, and the extraordinary teachers who would be required to undertake such a revolution, should force curriculum makers to consider whether expenditure of limited funds and efforts of in-service staff can be justified for such an experiment.

Certainly, among the many definitions of aesthetic education, several versions are justifiable as approached to K-12 art education. Lanier comes the closest in my view. However, none of the definitions of aesthetic education mentioned above can be reasonably called "teaching aesthetics," if teaching aesthetics means teaching the content which is derived from the discipline of the aesthetician. Although, once again, Lanier's aesthetic literacy comes the closest. Aesthetic (the adjective) education and aesthetics (the noun) may overlap at some points but are different in their essence. I would argue that if we want teaching which fosters aesthetic experience as a response to art that this sense of aesthetic education (sense #1) can be effectively integrated into art criticism instruction. On the other hand the philosophical study of the issues of aesthetics must be given specific attention within the curriculum if any understanding of aesthetics, as a discipline, is to be gained.

Can Teaching the Discipline of Aesthetics be Justified in Pennsylvania?

I take the discipline of aesthetics to be a branch of philosophy. The content which aestheticians consider is distinct content within philosophy. Within that content are concepts like "aesthetic experience," aesthetic attitude," and "art," and theories like formalism, expressivism, symbolism, subjectivist theories and objectivist theories. Other issues include classification of the arts, art and truth, and art and morality (Edwards, 1967). Philosophers have reached various conclusions in relation to this content. The assembled positions of these philosophers constitute the history of aesthetics. Even though the issues to be studied by aestheticians are unique to aesthetics, the means for considering those issues are not unique. In fact the processes used by aestheticians, like logic or conceptual analysis, are pecisely those used among all philosophers. So the question "Can teaching the discipline of aesthetics be justified in Pennsylvania?" can be restated "Can philosophical inquiry in art be justified in Pennsylvania?"

The Pennsylvania Quality Goals of Education were developed through an elaborate process within which a tremendous range of professionals were given opportunity to suggest, criticize, and argue. After several years of development the State Board of Education officially adopted twelve quality goals with a total of sixty-one supporting learning objectives. Philosophical inquiry in art can be justified, even mandated, by the five objectives for arts and humanities. The first objective specifies that every student should learn the ". . . principles and concepts of art. . . ." Philosophy is just that method of inquiry which most directly clarifies principles and concepts. The second objective specifies that students should learn to understand ". . . the influence of . . . philosophy . . . in shaping our heritage." Here the particular discipline of philosophy is mandated. The last three objectives refer to development of analytic skills, objective and aesthetic decision making, and intellectual experiences, all of which can be provided through philosophical inquiry in art. In addition to the five objectives for arts and humanities, several other quality goals can be addressed through philosophical inquiry in art. A mathematic objective is the "development of reasoning, (and) problem solving. . . ." Philosophical inquiry in art can address all four objectives for analytic thinking: development of information management skills, logical thinking skills, problem solving skills, and decision making skills. One might also argue that the following three objectives for self-esteem might be addressed through philosophical inquiry in art: "awareness of one's personal beliefs and opinions," "development of self-confidence," and "development of personal adaptability to change." Teaching aesthetics may be justified by Pennsylvania's quality goals, but another question still remains, is it feasible, even possible, to teach aesthetics in Pennsylvania"s schools?

Is Teaching Aesthetics Feasible in the K-12 Art Curriculum?

Answers to three prior questions should be helpful in answering the question stated above: (a) What should be taught in aesthetics? (b) How can aesthetics be taught? (c) How can art teachers be prepared to teach aesthetics?

One can begin to identify what should be taught by developing a list of specific learning objectives for teaching aesthetics. I have begun such a list examining the writings of a number of philosophers and philosophy educators. Among them are Bertrand Russell (1912), E.R. Emmet (1968), John Wilson (1969 and 1982), Matthew Lipman et al (1984), Ann Margaret Sharp (1985), and Michael Pritchard (1985). Implicit within these writings are a variety of pieces of information, skills, and attitudes which might be used as fundamental objectives in learning the philosophical bases of aesthetics.

Attitudinal Learning Objectives. The following attitudes seem essential to philosophical inquiry of any kind. The student should learn to:

1. tolerate uncertainty (Russell, p. 155)
2. value possibilities (Russell, p. 161)
3. value questions (Russell, p. 156)
4. be curious (Emmet, p. 11)
5. be conscious of words (Wilson, 1969, p. 46)
6. value reflective disagreement (Pritchard, p. 55)
7. wonder (Pritchard, p. 149)
8. value impartial contemplation (Russell, p. 160)
9. be aware of assumptions (Lipman, p. i)
10. be inclined to find reasons to justify beliefs (Lipman, p. i)

Skill Learning Objectives. The following are some basic philosophical skills which should be mastered in order to do philosophical inquiry. Students should learn how to:

1. distinquish types of words: descriptive, evaluative, pointer, interjections, and mixed words (Wilson, 1969, p. 23)
2. speculate (Russell, p. 161)
3. handle abstract ideas (Emmet, p. 9)
4. discuss rationally (Emmet, p. 20)
5. distinguish opinionating from arguing (Pritchard, p. 81) how to distinguish objective and subjective statements (Pritchard, p. 152)
6. imagine possibilities (Russell, p. 161)
7. see implications (Lipman, p. i)
8. recognize necessary conditions within a definition (Lipman, p. 32b)
9. recognize sufficient conditions within a definition (Lipman, p. 36)

And the list could go on.

Knowledge Learning Objectives. The list of bits of information which might be learned through philosophical inquiry could be endless. I have chosen a few to offer as sample below. The student should learn that:

1. language is very important to clear thinking (Emmet, p. 21)
2. words can be used very precisely (Emmet, p. 30)
3. when words are used ambiguously, confusion may result (Wilson, 1969, p. 36)
4. statements can be imperative, empirical, analytic, valuative, or metaphysical (Wilson, 1969, p. 59)
5. there may be no completely correct and precise answer to a question (Emmet, p. 78)
6. one answer might be more nearly correct than another (Emmet, p. 78)
7. there are rules of logic which determine whether an argument is valid (Lipman, pp. 455-473)

Attitudinal and skill objectives are the same for philosophy in general as for that specific area of philosophy called aesthetics. However one could most certainly generate a list of knowledge objectives which are distinctive to aesthetics. Here are three. Students should learn:

1. philosophers attempt to explain the value of art (Stewart, 1986, p. 1)
2. our response to art is influenced by numerous factors (Lanier, 1984, p. 15)
3. one's aesthetic theory may be implicit or explicit (Carter, 1983, p. 66)

It is possible to specify content for teaching aesthetics but the task is just begun.

Methods for Teaching Aesthetics. Although several methods have been developed for teaching philosophy within the K-12 curriculum, all that I have examined have focussed on dialogue as the central instructional strategy. The most detailed method has been developed at the Institute for the Advancement of Philosophy for Children (Lipman, Sharp, and Oscanyan, 1985). Lipman et al have developed their program around a series of novels for children in which children discuss philosophical issues. Harry Stottlemeier's Discovery, for fifth or sixth graders, seems to be the most popular. It is accompanied by a 474 page instructional manual outlining, in great detail, just how to develop philosophical dialogue and a "community of inquiry" (Sharp, 1985). The program gives only slight attention to any issues of aesthetics (pp. 370-375).

Mortimer Adler (1982) has proposed a method for teaching philosophy at the high school level. His method is based on dialogue. Adler advocates seminars of at least two hours, preferably with no more than fifteen students. Although he sketches aspects of his proposal in broad strokes, he provides no curriculum, curriculum materials, or detailed instructions for teachers.

I have found four somewhat well developed proposals for teaching aesthetics in the K-12 curriculum, though none comes close to Lipman's in detail. I have already mentioned Lanier's "dialogue curriculum" for aesthetic literacy. Lanier claims that elementary children can deal with (philosophical) abstraction if language is simplified and clarified. He states that ideas from aesthetics ". . . will combine easily and naturally with both art criticism and art history . . ." (1984, p. 20).

Karen Hamblin (1985) has developed a curriculum framework for aesthetic literacy which outlines seven major thematic categories to be considered at three increasingly sophisticated levels: description, discussion, and criteria. To these three she adds three even more sophisticated levels which are optional within the curriculum: theory, metatheory, and multi-disciplinary. Hamblin describes the first two levels in some detail, but not the last four levels. Presumably, the theory and methatheory levels would include philosophical inquiry, but one cannot be certain, for they are so little elaborated.

Jon Sharer (1986) has worked with fifth graders centering his instructional strategy around statements about art. He claims that "inquiry into the meanings underlying what is said about art is at the heart of aesthetics" (p. 5). He writes further that "the focus of philosophical inquiry in art, i.e. aesthetics, is upon the critical examination of what is said rather than what is seen" (p. 11) and proposes the following four-step process of critical examination:

1. generating belief statements/questions about meanings and values
2. clarifying belief statements or questions
3. reasoning which supports belief statements or questions
4. examining the reasons given (p. 11).

Sharer has begun to test specific strategies which can be used to develop philosophical dialogue in the classroom. He has not outlined an aesthetics curriculum.

Eldon Katter and I (1986) have developed a core curriculum which centers on aesthetics as one of four disciplines of art. The core curriculum provides objectives in each of the four disciplines for primary, intermediate, junior high, and high school levels. The aesthetics portion of the curriculum is built on prior experience and learning in art criticism, art history, and art studio. Six philosophical skills, applied to art, constitute the major goals of learning in aesthetics K-12:

1. making distinctions
2. drawing conclusions
3. defining concepts
4. studying traditional philosophies
5. distinguishing types of claims
6. building arguments (p. 1).

In addition to outlining a sequence of learning objectives, we have suggested activities for each level and developed simple curricular materials to support instruction at each level. Our core curriculum illustrates how aesthetics can be integrated into a art curriculum and how careful sequencing of learning throughout the K-12 curriculum can make increasingly sophisticatd learning in aesthetics possible. We agree with Ronald MacGregor (1985) who states that "discipline-based art education needs . . . coordination if it is to be more than simply a layering of one kind of experience upon another" (p. 244).

A few art educators have begun the task of preparing curricula and developing instructional methods which can be used to teach aesthetics in elementary and secondary schools. For any aesthetics curriculum or method to succeed, it is necessary that it be integrated with other major areas in the balanced art curriculum. This curricular task of development, integration, and sequencing has just begun.

I have attempted to outline specific learning content for a K-12 aesthetics curriculum and have described some of the preliminary efforts to develop instructional methods for teaching aesthetics. Certainly content for aesthetics can be defined, and there is reason to believe that effective methods and materials for teaching aesthetics can be developed. One more serious question remains before an answer can be proposed to the question "Is teaching aesthetics feasible in the K-12 art curriculum?" That question concerns the education of in-service and pre-service art teachers in order to qualify them to teach aesthetics.

To begin, teachers must gain all the attitudes, skills, and knowledge which they would teach their students. The objectives mentioned above provide a partial list of what must be learned. Most art teachers have not been trained in all these areas, nor is there much emphasis in pre-service education on these philosophical areas. I have found a number of implied requirements for teacher education among the recommendations of philosophers and educators who are advocating the teaching of philosophy or aesthetics in elementary or secondary schools. Let me list a few. Teachers must learn how to:

1. provide a "measure of freedom from practical preoccupations" (Emmet, p. 12)
2. maintain "a semblance of order without stifling philosophical discussion" (Pritchard, pp. 2 and 3)
3. behave self-confidently when uncertain (Pritchard, p. 24)
4. cope with the accountability demands of the educational institution (Pritchard, p. 26)
5. avoid "over-determination" of the lesson (Pritchard, p. 151)
6. resist lecturing (Lipman, p. i)
7. show students that they make the teacher think (Lipman, p. i)
8. resist manipulating the class to the teacher's view (Lipman, p. i)
9. resist doing group therapy (Lipman, p. i)
10. resist settling issues by voting (Lipman, p. i)
11. act as devil's advocate to generate contested solutions (Hamblin, p. 20)
12. pretend not to know (Adler, p. 11)
13. resist striving for agreement (Adler, p. 13)
14. be patient and polite (Adler, p. 14)
15. provoke a situation which raises aesthetics issues (Lanier, 1984, p. 10)
16. simplify and popularize (Lanier, 1984, p. 11).

Good art teachers have developed some of these skills. However they may have had little opportunity to develop or practice others. The recent emphasis on extending art education beyond studio to art criticism and art history continues to challenge art teachers. Learning how to teach aesthetics adds yet another challenge. It seems extremely unlikely that the average art teacher can meet the challenge if, at the same time, there are no support materials, such as model curricula or tested methods for teaching aesthetics.

Let me return to the question which is the title of this paper, "Is teaching aesthetics a reasonable goal for K-12 art education?" I do not believe that it is reasonable at this time to ask art teachers to add the teaching of aesthetics to their curricula. However I do believe it is reasonable at this time to advocate that curriculum supervisors, art coordinators, the Pennsylvania Department of Education, teacher education institutions, and university researchers and scholars take on the task of developing those curricula and testing those methods for teaching aesthetics which will make it possible for art teachers to reach the goal of teaching aesthetics in their classrooms. If these research and development tasks are not undertaken seriously, theoreticians will be guilty once again of offering a banner around which art teachers assemble, which they brandish in their continuing public relations campaign, but which does little to affect their teaching, and which will instead eventually lie trampled under the feet of the converts rallying around the next hopeful banner. Teachers need more than a flag and a slogan to carry out educational reform. They need basic training, top-of-the-line equipment, and an unbroken supply line providing weapons, ammunition and the provisions to ensure survival. This symposium is the first step toward initiating and eventually completing the research and development tasks which can make art educational reform possible.

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AESTHETICS AND ART CRITICISM IN THE SCHOOLS: SOME RIDICULOUS REALITIES AND SOME SUBLIME PROSPECTS

Brent Wilson

Of Critical Bandwagons and Oxcarts: The Grand Parade

There is excitement in the art educational air. There should be; after all we are having one of our periodic parade-days and this time the parade has as its theme "Discipline-Based Art Education" (DBAE), and it even has a wealthy patron as its sponsor--the J. Paul Getty Trust. It's no surprise that lots of art educators are clamoring to get on the bandwagon--the bandwagon titled art criticism. Lets have a look at this parade. Oh my! it seems that there is not just one bandwagon, there are dozens of them, all proudly flying their "art criticism" banners. Upon closer observation we see that some of these bandwagons have stalled nearly as quickly as they entered the parade line-up; some don't even know the direction to the starting line and have veered down side streets; some are without drivers; some are lumbering old oxcarts painted over to appear as bandwagons, but showing through the fresh paint it is possible to see the bold outlines of the elements and principles of design. The creativity and the free expression movements, too, have been painted over in bright new colors but underneath its still the same old stuff. The most prominent bandwagon is filled with students dressed in their new art criticism uniforms with their shiny instruments at their lips while the band director--looking very much like Robert Preston in the "Music Man," repeats "playyyy," "playyyyy," but he has neglected to teach his students how to read music; how could he? He doesn't know how to play himself. My what a spectacle. Will this rag-tag undisciplined art educational parade ever make it to the starting line? Will these "new" criticism bandwagons ever produce music?

Just what is art criticism? What is it for? What educational ends might it serve? How is it properly practiced? Is it even possible for kids to be critics? Do art teachers know how to teach art criticism? Are art teachers themselves even capable of writing a sensitive and insightful piece of art criticism? Does an art teacher have to practice art criticism in order to teach art criticism? How can art criticism best be taught? What is the current state of art criticism instruction in the schools? The organizers of our parade could benefit from the answers to these questions. Indeed, the very success of this now undisciplined parade that wishes to be "Disciplined" is dependent upon the answers.

Conceptions of Criticism

I must say at the outset that to have an art criticism program in the schools of Pennsylvania or the schools of America is not an end in itself. Rather it is a means to an end, and as far as I am concerned the end, the one great goal for art education is that our students learn to sensitively and insightfully interpret the meanings of important works of art. Of course the goal behind the goal is knowledge. When knowingly worked (so that their meanings are unpacked) important works of art yield unique artistic/aesthetic knowledge of worlds-past, worlds-present, and worlds-future; they yield knowledge of the self and others, of what is to be desired and what is to be disdained. If properly sought and used, this knowledge can be translated into power, advantage, the summum bonum--the greatest good--the good life, the good individual, the good society.

There are lots of ways to unpack the meanings of works of art. Works of art can be unpacked through a studio recreation of their meanings, their themes, their ideas, their expressive characters. The meanings of works of art can be unpacked through research--through inquiry into the historical and social contexts in which they were created, their roles, functions, and purposes, their antecedents and consequences. And works of art can be unpacked through a critical co-creation of their meanings. And I would like to say at this point that it is possible to have a comprehensive interpretative-based art program that is centered almost entirely upon any one of the three inquiry modes--studio re-creation, art historical research, or critical co-creation.

Any reasonable program of art criticism in the schools ought to have as its model the things that art critics do. And what are these things? An art critic is like a well-informed, stimulating guide, leading willing travelers through the diverse but exciting pathways of art. Through his or her writing, the critic uses words to point to the features that less experienced travelers might overlook. What the artist creates, the critic co-creates through the medium of verbal language. The language of the art critic is aesthetically, socially, and art historically informed, understanding, insightful, and, I believe, at its best when it has at least some of the aesthetic features of the art it seeks to co-create. It is best when it is expressive, poetic, metaphorical, and analogical. And for those who might say, "But don't art historians also use language to inform us about art,?" the answer is, "Yes, of course." But critics frequently write about art produced so recently that historians have hardly begun their study of it. And as they write about specific works of art, critics may show much less concern than historians do for the time, place, antecedents and consequences, and circumstances that surrounded the creation of the work of art. In fact some critics like to approach art almost as if the works were new acquaintances about whom the critics have the opportunity to become familiar by asking questions. The works of art in turn "disclose" answers to the critics' questions in the ways that they are best able--by "showing themselves" to have "these features," "these characteristics," "these qualities," "these merits," "these meanings."

Art criticism in its ideal and most useful form is an individual act of writing about a work of art or a group of works of art. This individual co-creation of a work that parallels the original may be aided by classroom communal critique sessions, but in the end forming a piece of criticism is like forming a work of art. The language of criticism should be written so that the words that are co-creations to the work of art may be carefully placed and replaced until the desired aesthetic meaning is achieved.

If we were to search our school art programs, I think that we would discover that the kind of art criticism that I have just outlined is rare to the point of non-existence. Let me characterize the current state of art criticism in the schools today, and then speculate about the conditions that would have to prevail before even a minimal program of criticism might be established in the schools of Pennsylvania and the nation.

The Criticism We Have

In art education we have the habit of transforming the new things that we try to do into the old things that we are already doing. Consequently, when the term art criticism is mentioned many art teachers may immediately conjure up an image of those critique sessions where students' studio products are either praised or pulled apart by all participants. Or art criticism might be seen as those relatively infrequent times when the art teacher leads a group of students through an oral process of description, analysis, interpretation, and judgment of a reproduction of a work of art. And now we are hearing of another variant of the communal process called "aesthetic scanning" in which individuals in a group look for and call out the names of features of the work. Moreover, art teachers--not to mention the students--are generally incapable of providing an adequate definition of the criteria for making aesthetic judgments--other than to say "the elements and principles of design" which are, of course, totally inadequate as aesthetic-judgmental criteria.

Why is it that I talk so disparagingly about the state of critical affairs in art education? Many of my views are based on solid evidence. For what now seems a very long time I have studied art criticism in the schools.

Empirical Studies of Art Criticism in the Schools

For over 22 years I have believed that art criticism in the schools should be an act of writing, and during that time I have conducted a series of studies of the processes and products of writing about works of art. (Sometimes I conducted these studies by myself, sometimes with students and colleagues, and they were also conducted for the National Assessment of Educational Progress.) Inasmuch as I think that their findings will inform our thinking about the current critical craze, I would like to review these researches.

The Relationship of Studio Art to Critical Writing

Twenty years ago I asked the question, "What effect does the typical school art program have on the way students write about works of art?" (Wilson 1966a). To students in the Salt Lake City Schools and at the University of Utah I presented color slides of 34 20th century paintings to groups of general 5th, 7th, 9th, and 11th grade students, students with one and three years of high school art, advanced placement English students, and senior-year university art majors. Subjects within these groups were asked to write individually about each of the 34 paintings. The contents of their descriptions, analyses, interpretations, and judgments were analyzed through the use of 28 response classifications--responses to media, technical, sensory, formal, subject matter, expressive, stylistic, and contextual features of the work, and classifications of response modes such as relational analytical, synthetic, anecdotal, and judgmental modes.

Upon analyzing 16,422 responses to paintings in light of 28 classification categories I found that there were hardly any changes in critical writing about works of art between the 5th and the 11th grades (even though the students received a minimum of four semesters of art instruction between these grades). In almost every instance (over 80% of the time) the focus of attention was upon the literal features of the paintings--even when the paintings were non-objective. Median scores for classifications such as evaluation, relational analysis, line materials and techniques, emotional aspects, style, and historical context were zero for all groups between the 5th and the 11th grades. Only at the 11th grade did symbolism become a factor--commenting upon symbolism between 1 and 4 times placed students within the 50th percentile. Attention to mood and expressive qualities of works of art was only slightly higher (median scores for the 11th grade subjects was 8 points out of a total possible of 102.)

Students who had elected to take high school art for one or three years did have different reponse patterns from those of students in the general groups; they attended more frequently to the sensory, formal and technical features of the works. It was, however, only the advance placement English students--the ones who were experienced in both writing and interpretation--who dealt to any marked degree with symbolic meanings and used expressive language to characterize the paintings. But for the typical student the typical school art program seemed not to make any difference to their art critical behaviors.

In a follow-up study (Wilson, 1972) I sought to determine the relationship between years of high school art instruction and art critical abilities. It was found that although there were significant differences in the ability to write about art between high school students who have taken art classes and those who have not, there were few significant differences between first-year high school art students and third-year high school art students. In short, the differences in critical responses between art and non-art students might have been the result of selection factors rather than the education that the students received in their art classes.

These findings from these initial studies (drawn from small samples of students) have been confirmed through data from the National Assessment of Educational Progress in Art (1978 and 1981). (You will recall that there have been two National Assessments in Art in which a stratified national sample of approximately 2,500 9- 13- and 17-year-old students were asked to respond to a series of exercises relating to the objectives of art education.) Some of the National Assessment exercises related directly to art criticism.

Analysis of the qualities of two paintings

Students ages 9, 13, and 17 were given two postcard sized reproductions of paintings of flowers. One painting was late 19th century work by Monticelli which was heavily impastoed, brilliantly colored, and semi-abstract; the other painting, a Dutch 17th century work by Bollinger, contained highly delineated flowers, smoothly painted in subdued colors (National Assessment of Educational Progress, 1981). Students were asked to: "Look at the two paintings. . . They were painted in very different ways. Give three ways Painting A was painted differently from Painting B." An acceptable response to the task was considered to be mention of three features such as the modal character; style; sensory elements such as line, texture, or shape; media and technique; or a series of three relational analyses of the formal and expressive elements of the two works. Only 7% of the 9-year-old students, 21% of the 13-year-old students, and 30% of the 17-year-old students could successfully respond to the task. The results are even more disappointing for students who have elected to take from four to six art classes during their secondary school years. These students who received the greatest amount of art instruction performed at the very same level as all other 17-year-old students in the country. I have speculated that art instruction has little effect upon the way students respond to works of art. It could be argued that the differences that occurred between the 9- and 17-year-old students are the result of maturational factors.

Two Studies of Students' Critical Judgmental Responses

There are two important National Assessment exercises relating to the writing of critical judgments.

Judging Picasso's Drawings of Horses. Students in the three age groups (9, 13, and 17) were asked to indicate which one of two of Picasso's drawings of horses (both were preliminary studies for the mural, "Guernica") they thought to be the better work of art. Once they had made their choice they were asked to give reasons for judging one work to be better than the other. Less than 2% of the 9-year-old students, 5% of the 13-year-old students, and 11% of the 17-year-old students gave a single reason based upon the interrelationship of elements of the drawings or upon the unity of the components of the works. The students were, however, considerably more successful in pointing to either the presence of absence of a feeling or mood in one or the other of the works. Nearly one-fifth of the 9-year-olds, one-third of the 13-year-olds, and 44% of the 17-year-olds employed this judgmental criterion. But by far the most highly used judgmental criterion employed by all three age groups was the totally unacceptable one relating to how real or unreal the horses looked. And again the students with the greatest amount of art instruction performed no more successfully on the exercise than the national sample of 17-year-old students.

Making Judgments About An Advertising Design. In a National Assessment exercise that has not yet been released, students were asked to make a judgment about an advertising design that was considered to be decidedly inferior, incoherent, disorganized, and insipid. (The advertisement featured a lumpy grouping of three saccharine drawings of females with large eyes and plump lips--wearing wigs one supposes--the lettering scattered at oblique angles around the page. It was a paste-up job that appeared to have been executed after the elements had been sneezed into position.

Students thought the design to be quite good. Even at age 17, 23% of the students judged the design to be very good, 67% thought it was OK, and only 10% judged it to be not good at all. "Well," the defender of our students might say, "they were reluctant to make negative judgments about anything." Such is not the case. Over 41% of the same 17-year-old students judged a painting by Paul Klee to be "not good at all," and 73% said one of de Kooning's portraits, ("Queen of Hearts", c. 1943) was "not good at all." What criteria do our students appear to employ when they judge works of art? If art is sweet and familiar, then it is good; if it is a bit abrasive and unfamiliar then it is bad.

I could go on to cite evidence from at least a dozen other studies of art judgmental and critical behavior that I have had a hand in conducting. I won't bore you with the details, but the pattern is essentially the same as the one that emerges from the studies I have just described.

Are Art Teachers Capable of Writing Art Criticism?

Although none of the studies that I have cited sought to explain why our students' art critical behaviors are so underdeveloped, anyone familiar with the typical art teaching practices in the United States would know that only a few teachers actually present a coherent program of art criticism to their students. We might conclude that either teachers don't see much value in art criticism or that they don't know how to teach it, or perhaps it is both of the above. In fact there is some evidence that art teachers do not possess the ability to perform some of the rudimentary aspects of art criticism.

A Study of Art Teachers' Art Critical Abilities

If students art critical abilities are not as we would like them to be, then might we question how well prepared art teachers are to provide critical models for their students? I conducted a study (Wilson, 1970) in which I compared art teachers' patterns of writing about Picasso's "Guernica" to historians' and critics' writing about the same work. In effect I was asking, "Do art teachers have the necessary language skills needed to assist their students in writing insightfully about works of art?" The art teachers tended to write about isolated design elements and the work's literal features, while the art historians and critics wrote about the social and historical context of the work, its style, and the meanings of its symbols. I concluded that there were important aspects about the work that art teachers seemed unprepared to write about. It is possible, I think, to infer that these teachers would be incapable of directing their students attention to at least some of the important elements of "Guernica."

The Effect of Programs of Instruction in Art Criticism

Upon looking at the unfortunate state of affairs in art criticism in the schools and the sorry state of teachers' art critical abilities, the next question to be asked was, "Is it possible to change the way children write about art?" In other words, is it even possible for children to function as art critics?

Students Become Insightful Critics of "Guernica"

And to answer the question a program of instruction was developed for 5th and 6th grade students (Wilson, 1966b). The curricular unit was based upon a rewriting of Arnheim's book, *Picasso's Guernica: the Genesis of a Painting* (Arnheim, 1962). For 12-weeks students read about, discussed, evaluated, and wrote about *Guernica* and Picasso's working drawings for the painting. The essential feature of the program was that students were provided with a systematic set of writings about the work. After reading a piece of critical writing the students were expected to respond in kind. It should be added that they also engaged in studio activities related to the ideas found in the painting. At the end of 12 weeks the students responded significantly higher on 20 of 28 language categories relating to art criticism. Control group students who received regular art instruction remained the same. In effect, during a 12-week period, 5th and 6th grade students learned to respond to works of art more fully and broadly than students who had taken three years of high school art.

It is worth noting that Eisner, McFee, and Lewis *et al* have used the data from this study to confirm the prevalent belief that art education makes a difference in the way students experience art. But such a conclusion is unwarranted. The usual art education does not seem to make a difference; only special programs designed to alter patterns of critical writing have been shown to have this effect, and there are few if any programs with the coherence of the *Guernica* project being used in schools today.

Two Studies of Writing from Critical Models

Art criticism instructional procedures different from those used in the "Guernica" project have also been developed. Two of my students have studied the effect of distinctive critical models on the writing of students. Each provides an important lesson.

Critical Analysis or Critical Synthesis: Which Would You Prefer? While a graduate student at the University of Iowa, Merwin Hart (1970) devised two sets of critical writings, one that followed Pepper's (1945) organistic mode of criticism (the analysis of elements of a work of art to determine its overall unity), and one that followed Pepper's contextualism (the synthesized characterization of the pervasive qualities of a work of art--its vividness, intensity, and unique "flavor." Using the same works of art, and working from a carefully prepared script so that his language would remain either organistically or contextualistically oure, one group of junior high school students was provided with a steady diet of organistic critical writing, and another group, a diet of contextual criticism. After Hart presented his students with one or the other ideologically "pure" critical models, they were asked to write about a second work of art by the same artist. Thus it was possible, over the course of eight writing sessions, to monitor the process by which Hart's students became organicists or contextualists. The content analysis of his students' post-test scores confirmed the fact that they had quite thoroughly absorbed the critical model with which they had been presented.

Modeling Walter Pater. Cindy Irace (Reference note) is currently analyzing the data from an experimental study in which she has shown (to first-, third-, and fifth-grade students) the "Mona Lisa" and provided either (a) Walter Pater's writing about "Mona Lisa" alone without an explication of his metaphoric/oppositional style; (b) both his writing and an explication of his style; or (c) an explication of his style without his writing. Using the method outlined by M. Wilson (1986), Irace has asked students to write about de Kooning's "Woman I." You have already heard how thoroughly and quickly one fourth-grade student absorbed Pater's style. And even Irace's first-grade students have shown that they are able to adopt aspects from Pater's poetic style of writing.

The conclusion is simple: when encouraged to read critical writing and, following their reading, to model the writing, students learn to write--although superficially--as art critics. With neither critical models nor encouragement to write critcally, students do not learn to write in the manner of critics.

The Results of a Comprehensive District Wide Program of Art Criticism.

Each of the studies of the teaching of art criticism has been limited to a few weeks of instructional time. Consequently, we have no information regarding whether the effects of these isolated experimental art criticism programs faded when art criticism was no longer taught; nor do we know what the effects of consistent long-term art criticism programs (such as the ones I have described) might be. There is one study that provides information regarding the effect of a long term program of art criticism, even though the brand of criticism taught should hardly be graced by the name.

In a study conducted for the J. Paul Getty Trust, I reported on the process of art education in the Virginia Beach Schools (Wilson, 1985). The Virginia Beach art curriculum specifies that the "critical evaluation of art" is to be one of its five major components. I indicated in my report that the specification of art critical objectives was far more specific than the procedures for teaching criticism. (In practice art criticism involved group descriptions and analyses of the features of works of art--frequently based upon the practice of searching for the elements and principles of design.) Nevertheless, since the school system had developed the expectation that teachers teach according to the curriculum guide (and there were extensive and complex supervisory, administrative, curriculum review, curriculum development, and curriculum implementation procedures for assuring that whatever went into the curriculum guides also went into practice), and since the art criticism practices were relatively consistent throughout the K-12 program, it was possible to study the effects of a long-term art criticism program.

I asked 145 students representing various instructional levels to judge and justify their judgments of Chagall's "I and My Village." As a group the Virginia Beach students did very well in writing critically about the painting. As a group 55% of the Virginia Beach students commented on the design, compositional, and structural features of the painting. This is four to five times the frequency found in the National Assessment data already cited. Nearly three-fourths of the students noted specific relationships among aspects of the painting. (Remember that only about 10% of the 17-year-old student sample used similar criteria when judging Picasso's drawings.) A very high percentage of the Virginia Beach students (81%) commented on the sensory qualities of the painting. At best only about one-third of the National Assessment samples responded to similar features. Even in the area of interpreting the meanings of works of art, an aspect of criticism that seemed not to be highly developed in Virginia Beach, between 34% and 60% made comments relating to the meaning of the painting. The conclusion: a consistent albeit conceptually incoherent criticism program is several times more effective than the typical art program.

Building a Program of Art Criticism in the Schools

I am fond of generalizing beyond my data--in fact I think that such generalizations are necessary. The studies I have reported have illuminated the current state of criticism in the schools. They have indicated (1) that students' abilities to write insightfully and sensitively about art have generally not been positively affected by art instruction (usually because art criticism is seldom an instructional topic); (2) that art teachers themselves have narrow views of the structure of art criticism; (3) that art teachers frequently appear to be unable to provide adequate critical models for their students--they are unable to do those things that they are asked to teach their students to do; and (4) that students can make enormous leaps in their art critical writing when provided with adequate critical models, or with consistent instruction in criticism.

But just how likely is it that we will have philosophically enlightened, consistent, and comprehensive art criticism programs in our schools? The development and implementation of an adequate program of art criticism would require drastic changes in art education. It would require making some difficult decisions regarding why art is taught; it would require a radical shift in art teaching practices and in the sources for curriculum content. My overview of some of these difficult decisions has been informed by the research on criticism that I have conducted.

First, art criticism is only a means to a larger art educational end. I have posited that the larger goal is the sensitive and insightful interpretation of the meaning of important works of art. But what important works of art? We will have to decide which works of art are most worth interpreting. Are the "world famous" works necessarily the carriers of the most important meanings? Should we decide upon the important meanings that we wish our students to learn from art and then search out the works which best reveal these meanings? To follow either approach is to become involved in making important ethical, moral, and ideological decisions about the ideas from art that we wish our students to learn. We have not yet begun to address this problem.

Second, what are we willing to sacrifice in order to have an adequate program of art criticism in the schools? Are we willing to give up studio time to gain time to write about works of art? Will art teachers easily accept the notion that part of their job is to spend time grading critical essays about works of art? (Of course we don't have to do the whole job by ourselves. We ought to convince our colleagues in the elementary classrooms and the secondary school English classes that works of art provide some of the most exciting materials about which to write.)

Third, are we willing to relinquish the notion that every art teacher can independently devise a lucid and coherent art criticism program. I think that they cannot! In addition to meeting their hundred-plus students a day, art teachers cannot be expected to create-from-scratch the comprehensive art criticism programs that the so-called experts have yet to create. As M. Wilson (1985) has pointed out, we do have a theory-into-practice problem. If we are to have adequate art criticism programs in the schools, we will have to develop consortia that will bring together the best theoreticians and practitioners to devise model programs. And as we all know, the problems of implementation are enormous. Change mandated from above seldom takes. I am convinced, however, that if both the Commonwealth and local school districts mandated that art criticism be taught, and if art teachers had a variety of exciting model critical programs from which to choose, then they would indeed use them.

My fourth point is closely related to the third; are we willing to accept the idea that critical models are necessary?--that students cannot be expected to write good criticism if they don't have any way of learning what good criticism is. And I might add that the identification of useful critical models is not easy. Frequently art criticism is written at a level that university students have difficulty understanding. What art criticism are we to have public school students read? We may have to encourage and support the writing of special kinds of criticism directed specifically toward young people. If we do decide to encourage a new genre of critical writing for our students to read, then that writing should, I think, be modeled after or adapted from the writings of our best critics. Whatever its source, the criticism that our students read must not be condescending, and it must be literate.

Fifth, do we realize that prospective art teachers need to acquire, at the very least, rudimentary critical skills of their own? And do we realize that interpreting and writing about the meanings of works of art requires an education at least as rigorous and perhaps as extensive as the one that we now require for the studio aspects of art education? Courses in art criticism are not typically taught in universities and colleges. Are such courses to be added to the curriculum? Who will teach them? Do we reduce the number of studio requirements in order to add criticism requirements?

Sixth, and perhaps most importantly, do we realize how difficult it is to achieve any kind of significant change in the way art is taught in the schools? Our field is one in which there is an extremely low level of professionalization. Only a small percentage of art teachers belong to the professional organizations, receive and read the professional literature, attend conferences, or contribute to the development of ideas within the field; and few teachers have or seek out opportunities for professional discussions with colleagues. Many art teachers are isolated and their teaching is not supervised by a professional art educator. In short, most art teachers are probably only vaguely aware that there is a "disciplined based" parade in art education. And even if they know of it, they are not clamoring to get on the criticism bandwagon. After all, isn't it human nature to stick with the easy, comfortable, familiar practices, to reject the difficult and unfamiliar? How is change to be implemented in a field with such a low level of professionalization?

I have no great expectations for art education's current parade. And yet I am on the art criticism bandwagon--as I have been for the past 28 years. My own plans are modest: to continue to refine the ways that I teach my university students to teach art criticism, to be a bit more diligent about letting others know of those methods, to try to increase the amount of art criticism required in our art education program at Penn State, and, I might add, to entertain any invitation from a school system in Pennsylvania or elsewhere to develop a comprehensive program of art criticism. On an even more personal note, I will continue to write (and draw) a bit of private criticism almost every time I visit a major art exhibition. My journals for the last year contain writings [mostly in the form of short poems] and drawings from the Francis Bacon retrospective at the Tate in London in June '85; the German Art in the 20th Century" exhibition at the Royal Academy in London in November '85; the Eric Fischel and Alex Katz exhibitions at the Whitney in New York in April '85; and writing about individual works such as Tintoretto's "Finding the Body of St. Mark" and Matisse's "Dancers." (I personally cannot think of teaching my students to do art criticism if I myself do not practice it in some form.) I hope, also, to continue to study the processes of criticism, and to encourage some of my students to study it as well. I want to be in the parade even if it doesn't amount to much.

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CRITICISM AS POETRY: THE FUNCTION OF METAPHOR AND WRITING-ABOUT-ART

Marjorie Wilson

> The presence that rose thus so strangely beside the waters, is expressive of what in the ways of a thousand years man had come to desire. Hers is the head upon which all 'the ends of the world are come' and the eyelids are a little weary. It is a beauty wrought out from within the flesh, the deposit, little cell by cell, of strange thoughts and fantastic reveries and exquisite passions. Set it for a moment beside one of those white Greek goddesses or beautiful women of antiquity, and how would they be troubled by this beauty, into which the soul with all its maladies has passed? . . . She is older than the rocks among which she sits; like the vampire, she has been dead many times, and learned the secrets of the grave; and has been a diver in deep seas, and keeps their fallen day about her; and has trafficked for strange webs with Eastern merchants; and, as Leda, was the mother of Helen of Troy, and, as Saint Anne, the mother of Mary; and all this has been to her but as the sound of lyres and flutes, and lives only in the delicacy with which it has molded the changing lineaments, and tinged the eyelids and the hand.

This "evocation of the Mona Lisa" written in the late nineteenth century by Walter Pater has been described by Kenneth Clark (1981, p. 85) as "the most famous description of a work of art in the English language."

The images evoked by Pater's description are haunting and vivid. So much so that the piece becomes more than a mere "description" of the Mona Lisa. It is, in fact, the "creation parallel with art" that Clark (1981, p. 88) demands of the best criticism; surely as much a creation as Leonardo's, it takes on a life of its own. Indeed, masquerading as free verse, it was used as the opening piece in Yeats' Oxford Book of English Verse.

And yet why is it that, even today, the two are inextricably linked--the Mona Lisa and Pater's description of her? Perhaps because the written piece also meets T. S.

Eliot's (1957, p. 117) critical demands, i.e., "So the critic to whom I am most grateful is the one who can make me look at something I have never looked at before, or looked at only with eyes clouded by prejudice, set me face to face with it and then leave me alone with it. From that point, I must rely on my own sensibility, intelligence, and capacity for wisdom." In addition to devising a creation parallel to Leonardo's, Pater has forced the viewer to look at Leonardo's work, "set [us] face to face with it" and, with words that seem to convey the "mysterious power of the original painting," has allowed us to see the Mona Lisa in new ways.

Although written in the rich and elaborate prose of the Victorian era, the image and the power of his words remain so compelling that, when the Pater has been used as a critical model, both adults and children rise to the challenge of finding--from within their own store of descriptive vocabularies or of those recalled--a parallel creation.

As illustration, I will read three pieces, the first two of which were elicited by me at an art criticism workshop for art teachers in Calgary, Alberta, Canada. The third is by a student in a fourth grade classroom using the same stimulus--a reading of the piece by Walter Pater and the projection of a slide of Willem deKooning's Woman I. Then I will return to these examples, and analyze them for what they show us about a method for critical writing and the value of the use of a model such as the Pater.

This piece and the one I will read next were written by the Canadian art teachers.

1. She is a frenzied confusion of line, closed to elicit obscure suggestions of the female form. She can be grasped with the eye joined to the imagination to become a whole, like the impressionist paintings. Conventional beauty is not hers, but an expression of a death-like horrific grimace to greet all who venture near. Her eyes entice you and draw eyes to her, like the spider to the fly. Her skin might be soft to the touch but masks a formless jumble of body beneath warm reds, oranges. There may be a warm embracing body beneath the color but the confusion sets up a flytrap for the unwary. Once touched, perhaps she clamps shut for the kill.

2. The wizened form loomed amid the tangled webs of life and the chaos of reality. She has been to Hades and boated back by Charon to the labyrinth of our century. Her eyes are

reflections of Hiroshima and Nagasaki, gaping and exploding. She is mother; she nurtures with her breasts. She sits upon the hazards of life and cynically smiles at coping. Men will not seek her out. She is strong and the scars of time are pages in her history. She might devour the male as an Amazon will slaughter them; but she will be beguiling, the siren luring sailors to their doom.

3. She is like the inner woman: angry. She is burning with anger, yet gentle and mysterious. She is like a beautiful garden, and like a dead weed after a frost. She can be compared to a man, yet compared to a flower. Her surroundings express herself. She would cut you and laugh while you're bleeding. She is dead, yet alive. Her arms are like roots, roots to your inner soul. She could be soft and smooth, yet rough and harsh. Her pale complexion is that of crystal. The tree in back of her is like a hopeless soul, lost and dying. She is young and yet old. She is cruel and yet generous. She would give up her life. Her neck is strained to smile; but she's always a woman to me.

The foregoing was written by a fourth-grader from Clearfield, Pennsylvania.

First I need to mention that at least the two adult pieces were written in a very short amount of time, with no opportunity to rework or even rethink, so that my observations are not criticisms of the authors or of the pieces themselves so much as criticisms of the present practice of speaking about--and less often--writing about works of art in terms of color and line and shape, and of describe, analyze, interpret.

In all three we can detect the subtle cadences and rhythms of the Pater. Each participates, too, in the use of metaphor and analogy that characterizes the model, and yet each seeks to analyze the deKooning in terms of his or her own experience, both personal and with works of art.

In the first piece, however, before the author can get to an evocation of mood or a metaphoric description of the deKooning, he must first rid himself of the baggage of art educationese, and describe the Woman in terms of the painting itself: She--or is it the painting?--is a frenzied confusion of line. And then he tells us what he knows of method, in this case the Impressionists' method of juxtaposing colors so that it is the viewer with her eye, not the artist with his brush, who must blend them to create the desired effect. "She can be grasped with the eye joined to the imagination to become a whole, like the Impressionist paintings." And once more the elements of art appear: " . . . a formless jumble of body beneath warm reds, oranges." But although it may be useful to tell us that she is [made up of] a frenzied confusion of line and that we are able to make order from the confusion by invoking the Impressionists, the warm reds and oranges seem merely to be part of a descriptive mode that adds little to our understanding of the piece. Do the warm reds and oranges, for example, elicit in the viewer a particular feeling or mood or impression? Take, for example, these lines on a painting by Jackson Pollock, written by Frank O'Hara (1971, p. 223) who was both art critic and poet:

> The eyelid has its storms. There is the opaque
> fish-scale green of it after swimming in the sea and
> then suddenly wrenching violence, strangled lashes,
> and a barbed wire of sand falls to the shore.

Here the color green is not only a specific green--"the opaque fish-scale green of it after swimming in the sea"--but it is also color specific to the image O'Hara wishes to evoke, followed by violence attached to the sea, and by sand and shore. In the case of the O'Hara, the color is necessary to the totality of the image; in the case of the art teacher's piece the mention of color adds little to the projected image of the deKooning. Closer to the model are these: "a death-like horrific grimace to greet all who venture near" and gathering momentum from his own image: "Her eyes entice you and draw eyes to her, like the spider to the fly" and finally "Confusion sets up a flytrap for the unwary. Once touched, perhaps she clamps shut for the kill." These images which build and gather momentum are exciting stuff and surely allow us to see these things in the deKooning.

The second piece carries with it no baggage of writing about color or line or even style. It is, purely and simply, an image-laden and powerful metaphor--in the manner of Pater--for the deKooning. The evocation of visions of Hells seen and experienced, and the comparison of one Hell with another is a twentieth century vision: "She has been to Hades and boated back by Charon to the labyrinth of our century. Her eyes are reflections of Hiroshima and Nagasaki, gaping and exploding." But she is an enigma: "She is mother; she nurtures with her breasts;" and ultimately the author concludes: "She might devour the male as an Amazon will slaughter them; but she will be beguiling, the siren luring sailors to their doom."

The piece by the fourth-grader also uses contrasting images. Although I am assured that this element was not emphasized by the teacher in talking about the Pater, such an emphasis would not be unfavorable. In fact, I would suggest that more stress could be placed on the use of contrasting images, on descriptive language, on adjectives, on literary devices such as alliteration and onomatopoeia, and on metaphor and analogy in writing-about-art in the classroom. It is not so much the use of these devices that I find so remarkable in this piece, but the range and quality of the choices: "burning with anger, yet gentle and mysterious;" "like a beautiful garden, and like a dead weed after the frost." Neither this piece nor the second requires that there be straightforward description; in fact this would probably detract from the imagery. We can look at the work, and first and most importantly, know that the author has carefully looked at and seen the work--surely guided by Pater's vision--and we are also allowed to come face to face with the work and to see it in new ways. The one other important point that I want to make about this writing by a nine- or ten-year old girl is the use of phrases borrowed from the convention of popular song that are so wonderfully and absolutely "right" in this situation: "She would cut you and laugh while you're bleeding" and "but she's always a woman to me" are lines from a classic Billy Joel song, written in the seventies and now strongly a part of the culture of youth.

Kenneth Clark (1981, p. 86) says that: "without analogy and metaphor the interpretation of works of art would have remained in a very primitive stage. Once we try to go beyond the primary subject and set about turning an aesthetic sensation into words we have no choice but to find analogies in other sensuous experiences for which words already exist--as did the two adult authors--or to remember from poetry forms of words that seem to describe an analogous moment of illumination"--as did our young student. He goes on: "How far we succeed will depend partly on our imaginative insight, partly on our own responsiveness to experience, and partly, of course, on our command of works. In writing of criticism, the critic, Harold Rosenberg (1975, p. 142) says, "The medium of the critic's synthesis, like that of the artist, is style.

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The critic demonstrates his competence by his effectiveness in handling his materials which consist of words and concepts."

And, I might add, for the style of critical writing that I am using as a model--that is, poetic prose--figures of speech such as metaphor and simile, figures of speech that create images that are so powerful that they can be easily modelled. Young Virginia found her inspiration in Billy Joel, in the infinitely accessible popular media. deKooning's *Woman I* became for her the contemporary vision of woman in Joel's song who "would cut you and laugh while you're bleeding" Pater's inspiration seems to be Swinburne, who was, with Pater, an Oxford Don. In his study of Pater, Levey (1978, p. 109) recounts, "Swinburne responded to and enjoyed interpreting, the ambiguous work of art, where he might detect extremes of hellish cruelty under divine beauty--as in one Michelangelo drawing of a woman whose eyes are full of proud and passionless lust after gold and blood . . . her mouth crueller than a tiger's, colder than a snake's and beautiful beyond a woman's." For Frank O'Hara, his idol was said to be Apollinaire, but this piece--again on Jackson Pollock--certainly evokes the Pater.

> Pollock's *White Light* . . . has a blazing, acrid, and dangerous glamour of a legendary kind, not unlike those volcanoes which are said to lure the native to the lip of the crater, and by the beauty of their writings and the strength of their fumes cause him to fall in. (1975, p. 29)

O'Hara's is a good example of criticism as poetry, particularly because multiple examples of his work are readily available. Let us look at a few other pieces by O'Hara. The first is still another piece on a Jackson Pollock painting--this one on Number I, 1948 (1975, p. 31).

> [There is] an ecstatic, irritable, demanding force, an incredible speed and nervous legibility in its draftsmanship; and the seemingly blood-stained hands of the painter, proceeding across the top just beyond the main area of the drawing, are like a postscript to a terrible experience.

And this poetic equivalent of one of Joseph Cornell's boxes:

> Into a sweeping meticulously-detailed disaster the violet light pours. It's not a sky, it's a room. And in the open field a glass of absinthe is fluttering its song of India. Prairie winds circle mosques.
>
> You are always a little too young to understand. He is bored with his sense of the past the artist. Out of the prescient rock in his heart he has spread a land without flowers of near distances.

Both of these are "creations parallel with art." Beyond the figures of speech--the simile--"like a postscript to a terrible experience"--the first notes elements and locations within the work without becoming slavish description: "nervous legibility in its draftsmanship;" and "the seemingly blood-stained hands of the painter, proceeding across the top just beyond the main area of the drawing." But it is the adjectives from which the piece derives its power--"an ecstatic, irritable, demanding force" and "incredible speed and nervous legibility" which we can easily discern for ourselves in the Pollocks.

And the description of the Cornell is written in such a way that the letters and the words create, not only images of the boxes, but together they visually form two boxes or perhaps two compartments within one of Cornell's boxes. Each piece is unique; he uses no formula. Instead the piece seems to take its form from the work; nor does his criticism avoid writing of elements or even subject matter within the works. He uses the tools of the critic and of the poet as well--words, metaphor, simile, analogy--along with knowledge of the artist and his art. In each case the reader must bring to the critical piece a knowledge of the artist, and if not of a specific work, then works by the artist in order to fully understand and appreciate what O'Hara has to say.

These are the models that can be used in building programs of art criticism, not just the Paters and the Ruskins or the O'Haras, but the Billy Joels as well. Because, just as the infant's first movements mirror those he has seen, so her first words are words she has heard. As a parent have you ever heard your words emanating from the mouths of your children? Even now I catch myself saying things that, if not direct quotations, at least sound to me like something one or the other of my parents might have said. I can't recall ever having quoted the words of Billy Joel, but as surely as life imitates art, there must have been a few well-turned phrases that were gleaned from Rogers and Hammerstein, Lerner and Lowe, or Gilbert and Sullivan. The point I am trying to make is that language comes from language, and if we are not to be forever condemned to repeat the words of our parents, our peers, our teachers, shouldn't our students be exposed to the finest words written. Wouldn't we prefer that they sound like Ruskin rather than Rambo? Perhaps we, as teachers, in addition to pointing students to the very best, strongest, and most vivid models for language, should practice crafting more carefully the words we use in talking about works of art. In a class I taught this semester to 102 undergraduates, most of who had never before looked at a work of art, I meticulously wrote out a script before each lecture, combining my own carefully chosen words with those of critics and historians whose writing not only illuminated the works I showed, but whose use of expressive language became such a familiar model to the students that metaphor and analogy became the natural way to write about works of art.

If words and concepts are the tools of the critic, then we need to work on perfecting both if we are even to begin to think of teaching art criticism in the classroom. And, most importantly, the practiced and eloquent use of words and language is a prerequisite to whatever style of art criticism is being taught. Criticism as poetry or the poetic prose style is only one style, and one that does not lend itself to all works or to all artists or to all situations. It is used when, according to Kenneth Clark (1981, p. 85), "the critic is forced beyond a straightforward description of the subject, and must have recourse to allusion, metaphor, and analogy." And, as I have illustrated, it seems particularly well-suited to those things that summon to mind allusion, metaphor and analogy--woman in her many guises; abstract art that evokes varied and vivid imagery; and it is used where, Clark (1981, p. 88) declares, "the critical historian is carried away by the excitement aroused by his admiration of an artist or of a work of art."

I began with a quotation and for the sake of symmetry I will close with a piece by John Ruskin on Turner's Juliet and

Her Nurse which is just such an impassioned piece of criticism:

> Many-coloured mists are floating above the distant city, but such mists as you might imagine to be ethereal spirits, souls of the mighty dead breathed out of the tombs of Italy into the blue of her bright heaven, and wandering in vague and infinite glory around the earth that they have loved. Instinct with the beauty of uncertain light, they move and mingle among the pale stars, and rise up into the brightness of the illimitable heaven, whose soft, sad blue eye gazes down into the deep water of the sea forever. . . . And the spires of the glorious city rise indistinctly bright into those living mists, like pyramids of pale fire from some vast altar; and amidst the glory of the dream, there is as it were the voice of a multitude entering by the eye, - arising from the stillness of the city like the summer wind passing over the leaves of the forest, when a murmur is heard amidst their multitudes.

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WHY CRITICISM?

Ron Mitra

> Plump Gentleman: Art and logic are, in fact my dear fellow, two entirely different things. And if you have to appeal to logic in order to understand art, art goes out the window and only logic remains! . . . By the same token, if you have to appeal to art to understand logic, logic goes out the window. . . . [painter looks confused] That's just a way of talking. Are you following me?
>
> Painter: Oh yes sir! I'm following you very well!
>
> Eugene Ionesco, The Painting

We are going through a period marked by a certain amount of cynicism about educating our youth, not to mention substantial budget cuts and more generally, the withdrawal of social resources from education. It is therefore refreshing and heartening to find a forum whose goal is to explore art education as a totality. The inclusion of aesthetics, history and criticism within an art education curriculum is not merely a "rounding out." In a culture dominated by a need for instant gratification and a demand for instant results, teaching students to be reflective about art is one way of challenging the debasement of culture and of the students' own capabilities.

Being reflective, however, does not mean being passive. Being reflective does not imply a division between "great" art (about which we would really think) and a popular visual culture (about which passing observations would be enough). On the contrary, within art education reflection is purposive, systematic and uncompromising learning. It is, or ought to be a humanizing experience that actively combines sensibility, imagination and understanding, because I believe art itself comprehends its subject in that way.

From this standpoint, art education has nothing to do with what is commonly known as "art appreciation," which I would characterize as passive because it is by and large a self-indulgent and selfish encounter with art. (There is a certain ambiguity to the word "appreciation" since in its everyday use it implies "I am thankful because you exist." Appreciation may be a mark of gentility and good taste, but not necessarily of a commitment to art or to the species which create it.) However perverse, cynical and horrible it appears in retrospect, we have witnessed "cultured" people coming home after a hard day's work at Auschwitz and listening to Mozart with delight or being members of a ruthless occupying force in Paris and enjoying the magnificient collection at the Louvre. (There are, of course, many other examples.) A commitment to art education cannot fail to recognize this kind of historical truth.

There is another kind of truth which must be noted at this gathering. Perhaps because I have worked as a scientist and science educator, I feel that a truly comprehensive art(s) education is an important breakthrough in education. Along with that, I must stress the importance of the dedication to change and innovation shown by so many art(s) educators. For in spite of apparent rewards given to students by a general science and mathematics curriculum, this success is fairly confined to results: to the use-value of science, mathematics, and for that matter technology as well. In other words, while scientific knowledge is cumulative, scientific truth is partisan, the history of science and mathematics rich and fascinating, such considerations may not be very marketable as part of a comprehensive curriculum. A comprehensive science education would demand much more than learning terms, names, facts, equations, algorithms and methods, biographical sketches and creative lab work notwithstanding. In the current state of affairs, a high school student intrigued by the turbulent character of physics in the first half of this century might be a rarer find than one who might dream of a chance encounter with Rembrandt's world. Even if I am dead wrong about this observation, the lack of a comprehensive science education (in the sense described) may be evidence of a complacent assertion art educators dare not indulge in. I am sure in this symposium we'll be treading on new ground like fearless angels!

If the distinctive features of a comprehensive arts education program are to be taken seriously, then criticism in the classroom is unavoidable. After all, criticism sharpens the difference between active encounter and passive response, between uncompromising inquiry and arbitrary observations. As a minimum task criticism tries to make the perceptible in art (and perceptions about it) intelligible, by means of some logic, some method, some language. To deny even this much to students is to relegate them to an experience without meaning, and certainly without purpose.

ORIGINS

No matter at what stage of student development, or at what grade level art criticism is included within a curriculum, there is little comfort in our realizing that outside the classroom (by which I mean outside guidance provided by teachers) the possibility of even an accidental encounter between students and serious criticism is very remote. By serious criticism I mean ideas discussed in art departments, in academic publications, in specialized journals and magazines on art, and to some extent even in Sunday newspapers and popular weeklies. There is very little in the general intellectual and visual environment of students that would call for a spontaneous investigation of even the local art critic's reviews. Under the circumstances, there is no reason to expect that students will be interested in serious criticism unless forced to find it by assignments. On the other hand, students are constantly bombarded by visual stimuli originating in the media, notably in television and the movies. The stimuli include presentation of movie critics both in public and network television, some art criticism on cable TV, and occasional parodies of the erudite, elitist art critic on shows like Saturday Night Live. Whatever one may think of this kind of experience, I believe they provide certain insights into serious criticism.

Consider, for example, movie critics on network television. I have been following the exploits of a pair who are critics at least to the extent that they pass judgment on each movie they review. They do this through the binary logic of "thumbs up" or "thumbs down"--implying "yes, go see it", or "no, it's not worth the trouble". Their combined judgment about each movie is, therefore, reducible to four possibilities: up/up, up/down, down/up, down/down. The reduction occurs through a combination of two processes. One is a very subjective expression of taste--"I had a great time," with some affective implicaitons--"When she raised her face, I got goose-pimples!" The other process invokes a certain amount of objectivity through a discussion of film form, narrative form, technique and quality of performance. How the critics actually use these processes is not always clear to me, especially when they agree to disagree (up/down, or down/up). I wonder whether they have a common basis for their judgment: I mean common expectations, common definitions, common understanding of method.

The other day these critics were reviewing Gung Ho, a recent Hollywood production which depicts an encounter between Americans and Japanese in the context of automobile manufacturing in a Japanese owned plant in the U.S. Now, I have not seen the movie, but I know that a major disagreement between our two critics was about whether the Japanese were stereotyped in Gung Ho, or simply made the subject of clever and wholesome fun. (There was also some disagreement about performance and the visual use of the technology of automaking. The net result was one up and one down, but at no point in the debate was the viewing audience given either critic's notion of a stereotype. Even if one assumes that wherever there is any cultural chauvinism the population has a feel for these things, a critic ought to define his terms.

Suppose we were to define stereotyping as the process of false representation or falsified exaggeration of the social and cultural patterns of one group by another. The process, then, will contain two steps. The first is taking certain facts or partial truths about the stereotyped group (note that stereotyping is a generic characterization by definition) and then moving them out of context. The second is putting the stereotyped group in an inferior position and arriving at some pejorative conclusion about it--explicitly or implicitly expressed. There is no room for neutral or positive conclusions in stereotypes. Had I seen Gung Ho, I could have tested our critics' judgment against this definition. In any event, my point is that observations about popular criticism can be connected to serious criticism.

First of all, these observations indicate that neither the structure of critical thinking nor a consideration of method of analysis change by simply changing subject matter, say, by substituting Renaissance painting for a current hit at the box office. Secondly, the dissociation of form and content is no less a problem in popular reviews than in serious criticism. Thirdly, all types of criticism engage in some combination of interpretation and evaluation, even though the criteria for evaluation may vary. Finally, a social criticism of any cultural production--art included--is a legitimate enterprise, although by no means the only one. Along with that, there also emerges a dilemma (often faced by teachers and educators): Can one really choose between the integrity of the work and integrity of the viewing self? What does it mean, for example, to say, "So what if Gung Ho is insulting to the Japanese. It is the best made film of this decade!"

Such a question is not trivial since it brings up a central issue in criticism: which is more important, the internal relations (the logic of symbols) in a work of art, or its relation to the "outside?" Its self-referential aspects or its world-referential aspects? Since I did take up film critics to make a point, I'll remind you of a well-known and controversial classic: D. W. Griffith's Birth of a Nation. A milestone in film-making no doubt, but also a work that glorifies the emergence of the Ku Klux Klan.

While examples from popular culture can reveal certain questions taken up by serious criticism, and shed some light on the language or method of criticism, such examples (by themselves) do not integrate these insights. Like any other form of cultural criticism, serious criticism of art has its primary roots in philosophy, especially in aesthetics, ethics, and the philosophy of history. Methods of criticism, too, derive from philosophical discourse (philosophers were the first art critics), but in a contemporary sense many "schools" of criticism derive their method from psychology, anthropology, history, sociology, linguistics and semiotics. In short, any field or discipline that has concerned itself with cultural products or symbolic structures created by human beings, has contributed to the criticism of art (and literature).

Looking back at the philosophical roots of criticism, the principal issues addressed by any critical theory still remain as follows:

1) What distinguishes art from nature and from other human activity?
2) What constitutes the aesthetic experience of art, of nature and of other human activity?
3) How is artistic form a product of history? (How do we interpret period styles and individual styles? How do schools and movements develop?)

4) What distinguishes "good" art from "bad" art? (Why do certain works have lasting value and others fall by the wayside?)

ORIENTATIONS

It is not too difficult to demonstrate that all types of criticism, regardless of their methodological orientation, contend with one or more of these questions. In this way criticism is intrinsically connected to aesthetics and history and partakes of an objectivity often denied it. By this I mean critics need not be persuaded by a particular orientation or perspective on art in order to interpret art. They may have struck an alliance without knowing it, and "belong" to an already existing school of thought because of their critical practice. This is particularly important for the student-critic who might interpret a work, on his/her own, along lines developed by a more systematic undertaking. Now, if teachers can make such connections clear, then the learning process is made more complete.

What are these orientations then, which the student-critic can discover in practice? Here, I'll simply summarize them logically, in terms of the primary relation each one wants to discover, or believes to be essential to the interpretation and evaluation of art:

1) The relation between a work of art and its subject. The basic assumption here is that art is fundamentaly mimetic.
2) The relation between a work and its creator (artist). The creative process becomes the most important discovery here.
3) The relation between a work and the perceiver (viewer). Here affective speculation about art is the dominant mode of discourse.
4) The relation between a work and itself. The starting point of criticism is the discovery of the internal logic of a work.
5) The relation between creator and perceiver. Art now becomes a medium which allows an interpenetration of consciousnesses far removed from one another.

Clearly, there has never been a one-to-one correspondence between each orientation and some specific method of criticism. For example, the relation between work and artist has been investigated by historical, biographical, psychological and psychoanalytic criticism. The interpretation of consciousness has been a subject for phenomenological and structuralist critics. In judging the affective quality of art, the main criterion for evaluation has been significantly different, and even contradictory: producing moral betterment, giving hedonistic pleasure, having therapeutic value, causing catharsis, creating detached contemplation, experiencing the sublime, deranging sensibility, and so on. It is also apparent that in practice, almost all serious criticism (and popular reviews too) ends up considering more than one of these relations, regardless of the starting point.

All this leaves the student-critic on firm ground, because he/she will, I believe, necessarily take up one or more of the relations in any comment or commentary, however unstructured or incomplete they may be. It is once again the educator's task to drive the student's discourse toward a more or less complete, structured communication which in turn can refer to the objectives and methods of serious criticism. It is very important for students to discover that not only are form and subject matter in art varied, perspectives on art can be different too, and even contradictory. (One has to be careful here that all statements about art do not become "personal opinions". Variation in perspective is shown by combination of choice of relation and choice of method; it is by no means arbitrary.)

It might be of interest to you now to turn to the twelfth grade assignment I appended to this presentation. This one is from the LaGuardia High School of Music and the Arts, at present housed next to the Lincoln Center in New York. I shall save my comments on this piece for the general discussion period, since the rest of my work is almost done.

STRATEGY

I would like to restate my contentions in a slightly different way. To the extent a work of art is self-referential a formalist criticism of it is justified. To the extent the work contains reference to society, a context-based criticism is justified. To the extent we can know something about the artist, biographical, psychological, and psychoanalytic criticisms are justified. To the extent the work is concerned with non-aesthetic values, a critical examination of these values (moral, social, political) is justified. And so on. For all methods, interpretation usually precedes evaluation; understanding comes before judgment. None of the points of entry may modify taste, by showing that form and subject in art are varied. Second, by clarifying that perspectives on art can be varied. On both counts, censorship is detrimental to art education. This last statement needs some elaboration.

A judicious and enlightened selection of subject matter is, of course, not censorship. Censorship is a forbidding edict for the classroom that becomes ludicrous in view of the visual stimuli students get from their general environment. Censorship is a systematic curtailing of the freedom to know and to express oneself. The whole history of art is an attempt to free sensibility and imagination. Should we exchange this understanding for a debasement of the students' life? I suppose I was quite appalled to read that in the California and Texas versions of Shakespeare's Romeo and Juliet, Juliet's "carnal" soliloquy, her desire for Romeo, is soon to be expurgated. So on the same day in California, an eleventh grader is cheated out of a glimpse of sexuality ennobled by love and Shakespeare's art, but then goes home to the debased sexuality of MTV! Since we are also concerned about violence and our youth, next all the butchering and bloodletting should be taken out of Shakespeare's plays, so that our eleventh grader can find time to go out with his/her peers and enjoy Friday, the Thirteenth, parts infinite.

I make this point at the end because strategy for teaching art criticism should be able to select teaching material with a purpose. There has to be the freedom to select both artistic production and critical material so that the whole picture can be shown. That is, continuity and discontinuity of form in history, the adequacy or inadequacy of art to the general culture, the significance of formal attributes, static versus dynamic representation of the same subject matter, all these things can be brought to the surface by a selection process that is more concerned, at the outset, with pedagogical value than artistic merit per se. Needless to say, one can use Goya's Disasters of War to make a point, and the Greek preoccupation with the Golden Section (and its later manifestation in, say, Seurat or Mondrian) to make another. The Romeo and Juliet example is meant to suggest something else. To me it seems quite possible and permissible to include, in the context of criticism, familiar examples from the students' visual environment that stand in marked contrast to art. The pedagogical enterprise would then be to interpret and evaluate first, the familiar and the obvious, moving systematically toward more complex and alienated forms. As far as criticism is concerned, I think such a line of attack would be more fruitful than, for example, putting the material in some chronological or formal order. Of course, that is my last word as a "critic." I know I don't have to make decisions about curriculum!

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Appendix

(Excerpt from a twelfth grade assignment at the LaGuardia High School of Music and the Arts, Spring 1986.)

SEE

2 works in 3 different museums = 6 works (painting and/or sculpture)

PREPARE A REPORT for each work of art you choose:

1. Provide a drawing in an appropriate medium NO LARGER THAN 8 1/2" × 11". If the drawing is smaller than 8 1/2" × 11" mount it on paper that size.

2. Identify the work as fully as possible. Include:
   - 2.1 Name of the artist
   - 2.2 Title of the work
   - 2.3 Museum where you saw it
   - 2.4 Date of the work
   - 2.5 Size of the work
   - 2.6 Medium used
   - 2.7 Nationality of the artist

3. Analyze the work fully. Write an essay, in paragraph form. (Do not write in outline form.) Include, where appropriate the following points:
   - 3.1 Description of form, line or shape, indicating the underlying form, organization, movement
   - 3.2 Description of color indicating the light, shade, hues, intensity, values.
   - 3.3 Description of overall composition
   - 3.4 Description of the subject matter & how it is treated
   - 3.5 Description of the mood
   - 3.6 Description of the scale, or placement

4. Explain:
   - 4.1 What you can tell about the artist's intention
   - 4.2 How does this work of art reflect the time and place where it was made? (NOTE: You will have to do some research to answer this question. Be sure to include your source(s) . . . i.e. your bibliography)

5. Give your personal response to the work. (How does the artist's vision of the world affect you?)

CHECKLIST FOR ASSEMBLING THE REPORT

Page 1 Title Page (Your name, teacher's name, class, museums visited, date)

Page 2,4,6,8,10,12 Reports on the 6 works

Page 3,5,7,9,11,13 Illustrations which relate to each of the reports.

Page 14 The assignment sheet

NOTES:
- This project will take at least 3 visits
- When writing, use your own words. Write clearly. Use whole sentences.
- Do not copy from the identifying label to the work of art except for the factual information you need for identification requirements
- Each report should fill one typewritten page. Use double spacing. (If you cannot get your reports typed, you may print very neatly and use two pages. [Do not print on the reverse side of the sheet.] Use only black or blue-black ink.)
- You may choose painting or sculpture or an "object" of applied art which shows beauty and function, and is a significant object UNLESS the assignment calls specifically for a painting.

QUESTIONS OF AESTHETICS

Evan J. Kern

What is a work of art?

How does a work of art differ from other objects in the world?

What purpose or purposes, if any, does a work of art serve?

What is meant by a "good" work of art?

Philosophers of art, indeed, philosophers of all sorts, love to pose questions. Even more, they love to provide answers to the questions they pose! This practice of question asking and answering can be traced to the Greek philosopher Socrates and the method he employed in teaching his students. Socrates believed that answers to questions of a philosophic nature were implicitly known by any rational being and that if the appropriate questions were posed, any known phenomenon could be explained. The success of the Socratic method, then, depends upon being able to pose those philosophic questions, the answers to which, taken as a whole, encompass the major attributes of the phenomenon being examined.

A philosophic question is one which does not depend upon specific technical information for its answer. Rather, it is a question whose answers can be determined through the logical process of reasoning. Thus, the question "Can color have meaning in art?" is a philosophic question because an answer can be formulated without reference to technical information; whereas, the question "Is white a color?" is not a philosophic question because it depends upon scientific or technical information for its answer. Generally speaking, philosophic questions function best in the Socratic method when they are directed toward matters of definition, meaning, and value.

Setting aside the question of whether or not knowledge actually resides in the mind and, therefore, is accessible to skillful questioning, the Socratic method can be a useful tool for the teaching of philosophic and aesthetic concepts. Its successful use, though, depends upon two skills. First, we must be able to frame our questions with sufficient breadth and depth so as to encompass the concept to be learned and, second, we must be able to connect the student's response to a question with subsequent questions in such a way as to cause the student to arrive at an understanding of the concept being taught.

Starting with the assumption that the major objective for the study of art as a part of the student's general education is to lead the student to an understanding of the nature of art and its role in human affairs, we can utilize the Socratic method of questioning in developing the conceptual framework within which an understanding of the nature of art can emerge. To do so requires that we identify the major concepts about art which, taken as a whole, would constitute a theory or philosophy of art. Once we have identified these major concepts, then we would need to develop a series of questions related to each major concept. Through these kinds of questions each of the concepts can be examined and understood.

Assuming, further, that we are neither aestheticians nor philosophers of art, it will be necessary to adopt some existing theory of art as a source for the major concepts. A number of such sources suggest themselves, including: Monroe Beardsley's Aesthetics, C.J. Ducasse's The Philosophy of Art, Stephen Pepper's The Basis for Criticism in the Arts, or Morris Weitz's Philosophy of the Arts. For the purposes of the present inquiry, a phenomenological theory of art based upon the teachings of Eugene Kaelin, Virgil Aldrich's Philosophy of Art, and the author's thinking on the matter will serve as the source of major concepts about the nature of art and its role in human affairs. Within this theory of art, the work of art is seen as having four distinct presentations. (It is assumed that the reader has some understanding of phenomenological aesthetics since the explication of such a theory lies well beyond the scope of this paper.) These are as follows:

1. The work of art as an aesthetic object.
2. The work of art as a physical object.
3. The work of art as a functional object.
4. The work of art as an historic object.

These four presentations can serve as categories within which major concepts can be identified and pedagogical questions can be developed.

The Work of Art as an Aesthetic Object

The category of the "work of art as an aesthetic object" is derived from the definition of a work of art as "an intentional object which provides opportunities for intense aesthetic experience." The term "intentional," of course, serves to differentiate works of art from natural and accidental phenomena. The phrase "intense aesthetic experience" serves to differentiate works of art from other aesthetic objects, either man-made or natural which are primarily utilitarian or which have no function at all in the instrumental sense of the term. From this definition alone the following questions could be raised:

1. What is a work of art?
2. How do works of art differ from other things in the world.
3. Are rainbows and sunsets works of art?
4. Are paintings of rainbows and sunsets works of art?
5. Is a candy bar a work of art?
6. Does eating a candy bar or watching a sunset have anything in common with our experiences with works of art?
7. What is an aesthetic experience?
8. How do aesthetic experiences differ from other kinds of experiences?
9. What makes an experience aesthetic?

The last question, "What makes an experience aesthetic?" leads to the concept of a work of art as an aesthetic structure composed, minimally, of (1) sensuous qualities and (2) formal qualities and, in some instances, (3) representational qualities. Sensuous qualities are those directly perceived as, for example, color, line, shape, volume, space, mass, movement. Formal qualities describe the relationships which exist among the sensuous qualities as, for example, proportion, rhythm, balance, repetition, harmony. Representational qualities are those images, symbols, and signs frequently encountered in works of art. The sum total of all of the aesthetic qualities presented by a work of art determines its aesthetic structure and, as a consequence, how that work of art can be experienced as an aesthetic object. Philosophic questions which can be derived from the concept of the aesthetic structure of a work could include the following:

1. Is the subject matter (representations) of a work of art its meaning?
2. Do colors, line, shapes, and other sensuous qualities have intrinsic meaning?
3. In what sense might a realistic work of art be real?
4. How might the form of a work of art differ from its content?
5. What makes an object symbolic?
6. Could a simple design be a work of art?
7. Is all representational art also abstract art?
8. Can a "found" object be a work of art?

The notion of a found object being a work of art leads to a consideration of the seond category: the work of art as a physical object. This category, of course, is concerned with the medium of the work of art, that is, the materials and forming process used in its creation. Philosophic questions within this category will tend to focus upon the relationships between the materials and forming processes and the aesthetic structure of the work of art. Some typical questions related to this category follows:

1. Does knowing that a work of art is an oil painting help us to experience it as an aesthetic object?
2. Are some media intrinsically more aesthetic than others?
3. Can a work of visual art exist without a physical form?
4. In etching, is the plate from which the print is made a work of art?
5. Is the first print made from the etched plate the only work of art and all the other prints copies?
6. If a sculpture is cast in bronze by a commercial foundry from a half-size model, are both the model and the cast bronze sculpture works of art?

It is with the category of "the work of art as a functional object" that the majority of the philosophic questions can be raised, for it is within this category that matters of form and content, aesthetic value, and the conflict between the so-called "fine arts" and the "applied arts" emerges. Two different functions for works of art can be distinguished: (1) the aesthetic and (2) the extra-aesthetic. Sub-categories within the aesthetic function include aesthetic meanings and aesthetic values and, within the extra-aesthetic function, religious, social, economic, political, and utilitarian functions. Among the philosophic questions which can be related to this category are:

1. What makes a work of art "good"?
2. Can a work of art be ugly and good?
3. Is critical judgment and taste the same thing?
4. Is there an ideal beauty?
5. Is there "truth" in works of art?
6. How is subject matter related to aesthetic meaning in works of art?
7. Can a work of art mean more, less, than the artist intended?
8. Must all aesthetic objects possess aesthetic value?
9. Is certain subject matter intrinsically more aesthetic than others?
10. Is beauty common to all works of art?
11. Is representational art inherently more significant, aesthetically, than non-objective art?
12. Are there standards by which works of art can be judged?
13. Can an advertisement be a work of art?
14. Can architectural structures be expressive?
15. Can a mass-produced object be a work of art?
16. Can a work of art have multiple aesthetic meanings?

The final category within the theory of phenomenological aesthetics being presented is that of "the work of art as an historic object." Included within this category are matters related to the cultural context of works of art, style, and the artist. As with the previous category, numerous philosophic questions can be identified related to the historic aspects of works of art.

1. Can the meaning of a work of art from a different culture, time, or place be understood?
2. Is there a "language" of art?
3. Are aesthetic values universal?
4. Is the artist the best interpreter of his or her works of art?
5. What is style in works of art?
6. Is Expressionism a more important style of art than Impressionism?
7. Why do we call some works of art "masterpieces"?
8. If you do not know the subject matter or symbolism in a work of art can it be experienced aesthetically?
9. Does the setting of a work of art influence its aesthetic value?

These, then, are some of the philosophic questions that can be raised about the meaning and value of art. It remains to discuss how these and similar questions can be introduced into the educational situation toward assisting students to understand the nature of art and its role in human affairs.

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BEYOND CULTURE:
THE SEARCH FOR AESTHETIC PRINCIPLES

Eldon Katter

This paper addresses implications for content related to the teaching of several learning objectives mandated by Pennsylvania's Quality Goals of Education. As stated in the goals, quality education shall help every student acquire knowledge of different cultures and an appreciation of the equal worth and rights of all people. Understanding cultural similarity and diversity and understanding the roles and contributions of racial and ethnic groups and women are direct learning outcomes under this goal. When these learning outcomes are combined with the arts and humanities outcomes of comprehending principles and concepts in art and understanding the influence of philosophy and tradition in shaping our heritage, discussion of aesthetic principles and cultural context seems appropriate for consideration of content for teaching these combined goals.

The concept of art as being a product of the culture in which it is produced is an important one for young people to acquire. It is equally important for them to understand that one culture's art forms are no more right than another's. World views and ways of representing experience in the world vary considerably. An appreciation of what the art of other cultures means to those cultures not only has value in itself, it also serves to illuminate the significance of art within one's own culture (Allison, 1972).

The primary purpose of this paper is to support arguments for more emphasis to be placed on consideration of the cultural context and the aesthetic principles of a given culture when studying works of art from that culture. Such an emphasis might facilitate the recognition of standards of judgment and aesthetic principles among traditional peoples and help us work toward a cross-cultural approach to the study of art of societies outside the urban centers of the contemporary industrial world.

References to societal groups in this paper are based on definitions established by Graburn (1976). Accordingly, reference to traditional societies is understood to mean non-industrial societies. Third world refers to non-western countries, Second world implies communist nations, and the

First world includes western, non-communist countries. Fourth world is the collective name for all aboriginal or native peoples whose lands fall within the national boundaries and administration of the countries of the First, Second, and Third worlds.

Lest the mention of a discussion of aesthetic principles be prematurely anticipated as a discussion of aesthetics, this paper recognizes Webster's first definition of aesthetics, used as a noun, as a branch of philosophy which deals with the nature of the beautiful and with judgments concerning beauty. The kind of inquiry which aestheticians undertake is philosophical rather than empirical (Sharer, 1986) and addresses such questions as what is art, what is good art, what is aesthetic experience, what is the function of art, and what is the value of art.

In this sense, and in relation to the entire history and geography of art, aesthetics might be seen as a fairly recent and esoteric discipline--a product of eighteenth century, western scholarship (Maquet, 1986). If aesthetics is based only on western definitions and standards which cannot or do not account for critical and aesthetic inquiry which might occur in traditional third and fourth world cultures, then perhaps the discipline is as yet undeveloped and too elitist, too narrow and monocular, to be of value as an area of study in today's multi-cultural classroom environment.

In his survey of Oriental aesthetics, Thomas Munro (1965) makes clear that there is an abundance of literature in the classical languages of India, China, and Japan which is devoted to analysis, explanation and theory of aesthetics. According to Y. S. Walimbe (1980), an Indian specialist in aesthetics, the concept of Sanskrit aesthetics finds its origin in a collection of texts originating in the fourth century and reaches its highest development in the tenth century. But such questions as what is art, what is good art, and what is the function of art go beyond the boundaries of oriental and western aesthetics.

If aestheticians and philosophers of art are the ones who attempt to answer these questions about art in western and oriental societies, a major concern raised by this paper is the issue of who answers these questions in traditional third and fourth world societies. Maquet (1986) suggests that the presence in a language of ordinary words referring to visual qualities and intellectual reflections on the experiencing of those qualities indicates that aesthetic principles have been developed in most literate as well as non-literate societies. However, these principles may not always be localized in what we in the western world would call art objects. In his anthropological observation of the visual arts in traditional cultures, Maquet offers no evidence that formal, reasoned inquiry about the nature of art is the role or function of any particual individual within the culture.

Art in the western world differs in degree from that of the rest of the world in several ways. Western art, which has its roots in the churches and in the courts of the kings and queens of Europe, has developed with its own rules, forms, and materials in a very strong, linear historical pattern. Various functions of art in society have been determined and meanings have been found. Roles such as artist, craftsman, art critic, art historian, connoisseur, collector, and even the gallery director are clearly enough defined in western culture to form ideas about art--the particular forms it can take, the places it can be found, what it is for, who it is for, the range of feelings and ideas it can embody and communicate, and the relationship it has to people.

Yet the art of the western world is only one kind of art. The particular nature and characteristics of art, as a product of a particular culture, can only be fully realized by comparing and contrasting it with that of other cultures. A concept of art which is based solely on the study of art of western culture is a limited and misleading one (Maquet, 1979).

The effort to create something beautiful as well as useful--to elaborate objects and actions beyond the requirements of function--is an aspect of every people's cultural tradition (Leach, 1964). The carved representation of an African diety is shaped from wood to please the ancestors in accordance with artistic as well as religious criteria of excellence; the Polynesian islander's canoe is fashioned not only to move swiftly through the water with spiritual guidance, but to be beautiful as well; and the Japanese tea ceremony is carefully executed to provide participants with an aesthetic as well as a thirst-quinching experience. But are the aesthetic principles inherent in these acts culturally determined? Maquet (1986) proposes that aesthetic principles find their source in "the metacultural layer of the human psyche: neurophysiology and the unconscious" (p.31). If this should be true, then aesthetic principles are not culture-specific. However, Maquet elsewhere states that aesthetic principles "may not be immediately identifiable to observers outside the culture. A certain familiarity with culture is necessary" (p. 183).

While the effort to elaborate objects beyond the requirements of function is seemingly universal, the standards for such elaboration appear to be widely varied among cultures. In any culture the elaborator of objects the artist--faces a similar challenge: to excite the senses through the manipulation of limited techniques according to prescribed aesthetic principles. If he or she deviates too far from the conventional aesthetic principles, the work will be denied as art (Hatcher, 1985).

Art and ideology are closely linked. In Christianity they have been combined since the first century. They were earlier linked in pagan Greece and Rome, and they are linked today in the masks and sculptures of Africans, American Indians, Melanesians, as well as in the black art and feminist art of contemporary American social movements. Irrespective of the degree and various specifics of its relationship, art is always an integral part of culture, never a thing apart (Horowitz, 1985). Subjecting art objects to aesthetic judgment without a knowledge of the culture in which they are produced, or using art objects to explain an exotic culture, seems to fall short of the understandings implied in Pennsylvania's quality goals. Rather we need to investigate the specific aesthetic principles which are a part of the culture in question.

In order to reach this end, some might suggest following the model of inquiry established by many early anthropologists who focused attention on collections of items of material culture--the artifacts and art forms from exotic societies (Boas, 1927). There are many ways, however, in which learners may study objects presumed to be art without being concerned with aesthetic principles. As a cultural product, the object can be studied in terms of technology. Systems of symbolic representation present in the object can be studied in relation to the social and political organization of the culture. Also the utilitarian and ritualistic functions of the the object can be dealt with. Important as such investigation may be to an eventual understanding either of the culture or of the art object, neither culture itself nor aesthetic principles are inherent in artifacts or art forms when treated in isolation. The most intensive description, classification, and analysis of the formal elements within the object alone will fail to disclose the insight necessary for delineation of the aesthetic principles of a culture (D'Azevedo, 1958).

Another alternative might be to undertake the study of the artist in traditional societies. Hasselberger (1961) advocates detailed study of the artist by discovering, among other things, the background, social postion, training, motivation, and aesthetic principles of the artist in traditional societies. But will studying the artist in traditional societies really provide the information we need in order to understand that culture's aesthetic principles? Can studying the artist in contemporary society explain our culture's aesthetic principles? By itself, probably not. Such inquiry might identify important issues about creativity, but it cannot explain the reason that some art is accepted and other is not, nor why some is considered better than others.

There is a dimension in understanding aesthetic principles which goes far beyond the artist or the art form. It might well be the dimension which is added by what we today in western society call art criticism. Perhaps we need equally the study of the art form, the study of the artist's creative behaviors, and the study of the perceiver's responsive and critical behaviors to arrive at a more complete understanding of aesthetic principles prevelant within a culture.

If this is the case, then we might, for such purposes, define the problem of aesthetics as the relationship between the critic/responder and the art object, and the problem of creativity as the relationship between the artist and the art object. In the context of cross-cultural understanding, we are now confronted with comparative creativity and comparative aesthetics.

In comparative creativity, we get our information by going to the creators of art in the cultures under consideration. Artists in any culture are usually accessible and not too difficult to identify. But where do we get our information on comparative aesthetics? In western societies we can attend to the philosophers of art, the aestheticians, and the connoisseurs. But who plays these roles in traditional societies?

Pehaps among the Dan in the western region of the Ivory Coast it would be the "go-master." In the Dan tradition, the go-master is the center of the spiritual community. His powers are of a deeply mystical nature. Gerbrands (1971), reporting on studies of the art of the Dan, notes that even though masks are pieces of valued personal property, the go-master has an important voice in deciding whether a mask is to appear in public to please the ancestors. For a mask to please the ancestors, according to Himmelheber and Fischer (1984), it has to be "as beautiful as possible." When a Dan mask is no longer beautiful--when it has lost the favor of the go-master--it is thrown away, left to decay in a hut, or sold to western collectors. Ironically, the Dan masks we find in our western museums of art, and which we assume are there for the same reason as works of art from our own culture--because they represent the best or have significant meaning,--are actually those masks which in their own culture are "no good" or "not beautiful." In the opinion of the go-master and the community leaders, the masks have lost their aesthetic value as well as their function.

This example indicates that to some extent there is a system of aesthetic principles working within a traditional culture and that there are people who deal with issues of defining beauty, art, its function, and criteria for judgment. Himmelheber and Fisher (1984) tried to seek out the criteria for a "beautiful mask" by comparing the judgment of leading men, the wise and the elderly, among the Dan. They were denied access to the go-master. Based on their investigations of language and dialogue in conjunction with the visual qualities of certain masks, they were able to formulate a few aesthetic principles. They concluded that aesthetic criteria are far more vitally necessary to the Dan than to the westerner, for a mask must be "as beautiful as possible" to induce the favor of the ancestors. Without a beautiful mask, no contact with the ancestors would be possible and the community would be doomed. Imagine, if you will, how this belief system would affect the artists in our own culture.

While working among the Tiv in central Nigeria, Bohannan (1961) found that artists and community leaders talked about what would "please the eye" and what would make a "better" sculpture. Although his accounting of these incidents is not based on any formal study, he has suggested that "there are perhaps as many seasoned art critics in Tiv society as there are reasoned theologians or political strategists" (p. 94). If our western culture can have a best-selling dockworker philosopher such as Eric Hoffer, perhaps the seasoned wisdom of the elders of Tiv might prove to be a best-selling philosophy or even a treatise on aesthetics.

Up to this point in the paper, Webster's first definition of aesthetics as a branch of philosophy has been considered. Now let's consider another position. Recalling our earlier designation of the problem of aesthetics as concerning the relationship between the critic/responder and the art object, and by accepting Webster's second definition of aesthetics as the description and explanation of artistic phenomena and aesthetic experience by means of other sciences, the relationships between art forms and all that bundle of perceiver attitudes and activities which we call art criticism might be considered as an area for empirical study of comparative aesthetics. Comparative aesthetics could possibly set out to establish means of classifications of relationships among artists, art forms, and perceivers such as those found to be existing in the Tiv and Dan cultures.

Bohannan (1961) has suggested that if we are interested in studying the aesthetic principles of traditional cultures, then we need several sorts of information: the art objects, a wide knowledge of the general ethnography of the people who made the objects, a rather specific knowledge of the criticism of the objects by members of the society which used them, and a general knowledge of aesthetics (p. 86).

Traditional cultures are fairly well represented in collections of art in western museums, and the journals of anthropology provide detailed accounts of traditional systems of culture. Although we still today know very little about artists and creative behavior in traditional societies, it seems safe to say that we know even less about critics and criticism in traditional societies. We need to seek out the critics and analyze their critical language. We need to identify those individuals who perform the function of reflecting intellectually on these critical behaviors. Perhaps this person will be an Eric Hoffer type. In the meantime, while we wait for the aesthetic anthropologists to carry out their investigations, there are perhaps some strategies we can use in our classrooms to sensitize our students to other world views.

Ten years ago, Mary Erickson and I designed learning centers for the art classroom called "Stand In Someone Else's Shoes" and "Stand On Your Own Two Feet." The worksheets for these portable learning centers have been incorporated in a soon-to-be-published art teacher resource called "Where In The World, When In The World." Within this visual package are cultural factor cards and worksheets describing cultural conditions such as race, religion, ideology, physical environment, political system, economic system, and so forth, which invite students to take on the characteristics and personality of a person living in those prescribed cultural conditions. Students try to assume the viewpoint of the person characterized by the cultural factors as they examine an art work and respond to such questions as: Does the picture symbolize any of your values? Would you treasure the thing? Do you consider it to be an art object? Would you wish it to be different in some way? Do you associate it with anything in your experience? Which of the objects would be most valued in your adopted culture? The same questions are then asked in reference to the actual existing culture of the student. The objective is for students to learn to appreciate the point of view of persons of other cultures or other times. It is also expected that students should learn that people who live in different cultures might have reached quite different conclusions about what art is. By focusing students' attentions on the cultural component, a teacher can have a promising approach to the study of art, using examples from traditional art, as well as fine art, folk art, and popular art.

In conclusion, I would like to paraphrase a statement by Kluckhohn and Murray (1948). It is an observed fact that ever person is like all other persons, like some other person, like no other person (p. 35). Also, translating loosely from an old Bantu saying, "a person becomes a person when ideas are shared in the spirit of community with other persons". To this I would like to add: "art becomes art when it is shared in the spirit of a world community".

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AESTHETICS AND CRITICISM AS PRIMARY ELEMENTS OF ART EDUCATION: NEEDED ADJUSTMENTS IN PROGRAM VISION

Clyde M. McGeary

Take a piece of paper, an ordinary 8 1/2" x 11" piece will do. Roll it into a tube. Now, hold it to your eye like a telescope and focus upon an object at least 8-10 feet away from you. Keep both eyes open. With your free hand, the one not holding the paper tube, place it palm open, toward your face, in front of the eye that is not looking through the tube. Your palm should be about 6 inches away from your eye, and let it touch the paper. You will see the object you are viewing through the tube as if you are looking through a hole in your hand. The more you adjust your vision to this phenonmenon the more you can arrange a variety of views. This device was used recently in the course of dramatic and successful testimony about learning scientific principles and the relationships of such learning to the need for financial support of museums and science institutes.

Viewing complex problems, especially when they are somewhat outside of the usual or familiar frameworks of our day-to-day work, can be a difficult process. This is especially so if the ultimate purpose is to bring about change in an established social system. We face such complexity and difficulty, I believe, as art educators working to structure and restructure the substance of our programs. Furthermore, these conditions prevail as we attend the style and course of our work as leaders and managers.

The purpose of this paper is to make a few observations about changes in art education that are in-process and to use this unique forum to call attention to promises, pitfalls, hopes and needs that seem apparent.

First, I would like to address the matter of curriculum content. My special concern is for that which is expressed in curriculum plans. (Planned courses are required of all schools in Pennsylvania"s Curriculum Regulations, 1985.) While sharing a lead role with Department of Education visitation teams to school districts in Pennsylvania, in order to monitor or "audit" curriculum compliance, my attention was drawn rather quickly to the following:

- Planned Course format which is spelled out as a part of Pennsylvania's Curriculum Regulations consists of at least four parts: (1) objectives, (2) content, (3) expected levels of achievement, and (4) evaluation. (References to time requirements are included, too.) These requirements are supported by most every school administrator as being essential to the success of overall school programs.

- Actual review of Planned Courses show only a general knowledge of teacher ability to prepare them. Despite records of providing for teacher preparation time, courses were often not complete, or, very sketchy.

- Those references to content in the Planned Course format were often very brief and not developed in other planning materials. Day-to-day plans were often expressed in a few key words and did not elaborate upon substance or style.

- There appears to be a tendency for art teachers to cluster study of art or design "principles" and "elements" with art criticism. Furthermore, art history and sections referred to as the "cultural domain" were developed by similar structural devices.

- References to aesthetics were not noted in any Planned Courses. However, when asked about this situation teachers explained that they did include such references in the lessons via informal talk.

- Art teacher cooperation with one another was not apparent. This was especially so in conditions that seemed most likely to promote cooperation such as high schools where junior high and senior high teachers worked close to one another.

- Art teachers explained their lack of formal plans as a need for flexibility and a desire by students to avoid making art into another "academic" course.

- Music and art teachers drew praise from school district administrators as being among those that have taken positive steps to improve the planning process. Also, praise was apparent regarding planning leadership from some I.U., college/university staff, professional associations and the Department of Education.

The most important of my observations to date, is the tendency of art teachers to restructure, or structure, their plans for including art criticism, art history and aesthetics around familiar models used for studio or design instruction. Most of that, aside from particular skills and knowledge associated with art media, depends heavily upon "art elements" and "design principles." Thus, as the need for expanded "talk" about art becomes more apparent, teachers rely upon patterns of their previous discursive style (or, more appropriately put, lecture style), regardless of what could be questioned about its validity. Many education texts appear to rely heavily upon such content structure, too, as do popular state guidelines and frameworks. Quite frankly, the problem of content especially as it relates to "elements" and "principles" is of alarming proportions. Although traces of such terms show up in Venturi's work, History of Art Criticism (1964), study shows little reason why such loose format, or structure, deserves to be the basis of recently expanded curriculum in art. Until better reasons are shown to me, I must conclude that the art elements principles are merely convenient and appear to resolve the problem of content without much need for in-depth thought.

Some questions that might be appropriate and related to my concerns are:

> How are art teachers inclined to structure their courses, at all levels, to meet the format requirements of Pennsylvania's Curriculum Regulations?
>
> How are teachers approaching their course formats, especially as art criticism, aesthetics and art history are concerned? Are such separate disciplines integrated into a general course? If so, are they treated as separate units?
>
> How does the language base in courses or units related to art criticism, aesthetics and art history differ from art studio and design?
>
> What text sources serve as primary guides for art course format and content?

> How can teacher education programs be expanded or improved to upgrade teacher skills, understanding and attitudes about curriculum planning?
>
> What is the historical basis and conceptual basis for using "art elements and principles" as core concepts of art instruction?

Another dimension of concern I wish to review in the changing scene of art education relates to a grand sense of vision among our leaders and managers. In particular, I'm referring to those among us that aspire to direct art education programs in cities, large school districts, museums, colleges and universities, as well as state departments of education. I should probably include foundation staff, too. A sense of vision is needed that helps such people to understand and more effectively direct their work and that of those that they lead and manage. Here, I am speaking to the kind of vision that Karl von Clausewitz addresses in his critical study, *On War*. (1976). Clausewitz, writing in the early 1800's changed the course of modern warfare. His methods are central to present day study at the U.S. Army War College, on the other side of this mountain, a few miles away in Carlisle. He clearly applied the term "vision" to critical qualities of leadership and high level management. His schema for the successful conduct of military affairs includes: VISION, STRATEGY, TACTICS, and OPERATIONS. Levels of work are implicit and communication related to *all* involved in the process is important if not crucial.

My experience and observations lead me to conclude that the success of any effort, especially one scaled on a national, regional, or, statewide basis, requires a core, or critical mass, of enlightened people. Art education, in this part of our nation, where large cities are within a short distance of one another, where cultural institutions such as museums, colleges and universities abound, should provide for intensive communication exchanges. Systems need to be structured that allow for, expect, and elevate scholarly research. Art collections, museums and study centers should follow the lead of interlibrary loan arrangements in order to take best advantage of collections that promote enjoyment, study and criticism of art. Importantly, study and course arrangements, perhaps led by major museums and universities, could serve to make best use of human resources such as critics, historians and aestheticians. Megalopolis areas including Philadelphia, Washington and Baltimore, for example, could pool those experts in areas of study that heretofore were available only on a limited, isolated basis.

Perhaps on a scale that is more achievable, with consideration for present day constraints, conferences and symposia such as this one should be encouraged and used as models. Groups of people brought together with a common purpose, to elevate expectations and encourage the merit of scholarly interaction. The charge of such interaction should always be of a nature that requires a record-keeping dimension. Archival aspects of professional interaction should be structured after proven models of scholarship. Necessary for such vision and action plans to become realities are provisions for funding and management. It appears that principal parties in such a process are professional associations, colleges and universities, state departments of education, museums, foundations, arts councils, as well as humanities councils. An alliance of such groups, perhaps sharing responsibility for management on a rotating basis could be accomplished. There are many other possibilities for productive and exciting effort in arts education. Such work begins with someone asking--"Why not?"

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AN AWARENESS: OTHER FACTORS TO CONSIDER

Joseph B. DeAngelis

Much of today's literature addressing discipline-based art education (DBAE) is usually reflective of the thinking of art educators noted for their leadership roles as writers, researchers, theorists, arts organization officials and professors, to name a few. It is interesting to note that not very much of that literature has been written by those who, on a daily basis, must be able to lead, to react to and to interact with, all types of pupils at all different levels and under all kinds of supportive and non-supportive conditions. They are the ones who ultimately, and hopefully, will place into practice that which art education leaders promote and advocate. It is to their concerns that our remarks should be addressed and many questions posed.

The primary purpose of this paper is not to position, pro or con, DBAE; rather, it is to serve as a reminder of what most of us passively know but either tend to ignore or place low on a list of management considerations. The reference here is to an array of factors which can influence curriculum in general and more specifically, DBAE. In essence, the successful implementation of DBAE lies not so much in identifying what is to be taught, how it is to be taught, or even where it is to be taught, but in the ability to effectively manage that implementation with due consideration for those influential factors.

Some proponents of the concept of art education as a basic discipline would address one management factor as a balance between art criticism, aesthetics, art history and studio; a balance where art, academic rigor and one's intellectual capacity are spoken in the same breath. Although they allude to this balance, very few do not specify to what degree or in the case of an off-center fulcrum of the four components, which component would carry more weight or would be the more dominant. More importantly, at what intellectual or even developmental level would this balance take place?

Supposedly, once this has been determined, a decision usually would be in order on how to go about pulling it all together and putting a revision in place through a series of program objectives that address students' ability to:

1. Critically judge what they see and hear.
2. Reflect, discuss and reason in evaluating art.
3. Analyze an artist's efforts in his utilization of composition, style, form, expressive qualities, meaning and pattern.

Germane to revision, it has, historically, been within the means of schools to accept change. From the time of the Industrial Revolution to the more recent Back to Basics efforts, American schools have responded to national thrusts advocating changing curriculum in order to keep up with changing social, political and economical movements. Some made changes in a positive, systematic sense while others were so crisis-oriented they directly addressed the problem without due attention to the causes of the problem. It was similar to prescribing aspirin for a headache when, in fact. it was a brain-tumor that needed to be treated.

In the planning of any revised curriculum, DBAE included, one must focus on the operational adequacy of that curriculum. What are the demand relationships that must not be overlooked, the "what happens if . . . " scenario? What would be the effect of such implementation on:

1. Classroom management as it directly relates, for example, to numbers of classes scheduled, time sequence, course structure, freedom for flexibility and license to interpret. Who best determines what would be the most effective classroom management mode? How best to address administration's possible constraints to the individual teacher's efforts?

2. Staff development as it may relate to needed competencies. With close to 95% of Pennsylvania's art teachers having a studio orientation, what must be accomplished to update skills and, in some cases, teach new skills in art history? In aesthetics? In art criticism? When, where and by whom must this be done? At what cost in terms of budget and time?

3. School policy as it may relate to administration and school board attitudes and understandings. If costs are an issue, what arguments could convince a board that a DBAE program is well worth the expenditure? If negative community receptivity is an issue how can it be reversed so that it would affect school policy in a positive sense? In the 1984 Secondary School Report, a report

submitted annually to the Pennsylvania Department of Education, it was found that of all the secondary schools reporting, 41% indicated that less than 5% of the schools general budget, excluding personnel costs, was allocated to instructional programs in the arts. Conceivably, this 5% also represents dominant expenditures in music, perhaps for instruments and band uniforms. For visual arts, per se, the percentage could be even less.

4. Community receptivity as it regards attitude. Are arts programs regarded as frills? With over 65% of our 501 school districts classified as rural or quasi-rural, what are their prevailing attitudes regarding course components named aesthetics, art criticism, art history as opposed to more commonly accepted terms like expression, crafts, art and fun? Are the terms so esoteric in nature that they should be relegated to higher education--that high school aged youth, and teachers, fear them--the unknown? Or, are they readily accepted by the community as courses necessary for the assurance of gaining an increased quality of life? Student attitudes often reflect those of family and neighbors. Are we reaching everyone for successful program implementation?

5. Student receptivity as it may determine the success or failure of teaching efforts. Are all students geared to integration of the intellect and expression. What about special education students? or the potential drop-out? or the low-interest, low achiever student? What about mainstreamed special education students? How would Individual Education Programs (IEP's) be determined for these students? Will each class of 25 to 30 students be managed as one unit? What about individual differences? Where does "balance" of DBAE components enter here? To develop and sustain interest, would there be provision for small group instruction? Large group instruction? Independent study? In the process of making curricular changes, will the teacher and the school be remiss in acknowledging that there are a lot of different students who need a wide array of opportunities to develop to their fullest potential?

6. Teacher receptivity. This factor is critical in that without the interest, motivation, and the expertise of the teacher in art criticism, aesthetics, and art history, the chances of student interest and motivation in the same sense is negated. Yet, as reported in the

recent Kutztown University survey, Arts Education in Pennsylvania Public Schools: An Assessment, May 1985, art teachers were asked to rank nine learning statements for each of the arts and for all of the arts combined. These statements covered what teachers thought students needed to learn, ranging from applying aesthetic criteria to environment and learning theories on arts, to learning to use professional processes to create art. It was found that for teachers of the visual arts (also teachers of dance and theatre), the predominant view was that the most important learning is the creating of works of art. As the report states, "This would seem to indicate that in these disciplines the artistic process dominates classroom activities." Additionally, there was unanimous agreement among art teachers as to the given learning statement that was least important. It was the one in which students learn to do original inquiry into the history of art. The report continues, saying that such ranking could have resulted from a rejection of the discipline of art history or from a rejection of the notion of students being able to do original inquiry into this discipline.

7. Student achievement, especially as it relates to individual differences and criterion-referenced testing as opposed to measures using normative testing criterion. In what circumstances can each best be employed in a DBAE program? By whose determination? Is the issue addressed by school policy. If not, what would best determine a choice?

In his article, "A Call for Reasonableness in Art Eduction," published in the March 1986 issue of Art Education, The Journal of the National Art Education Association, Grant Lund says it another way when he stated, "Much of the efforts of theorists in art education is trying to make art education more intellectually acceptable . . . classroom art teachers, on the other hand, have concentrated on teaching the craft of doing."

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EXPANDING THE DISCOVER ART SERIES TOWARD THE DBAE CONCEPT

Al Hurwitz

Introduction

This paper is concerned with the problem of bringing the subject of aesthetics to a curriculum which has been accepted by the J. Paul Getty Foundation as a basis for a Planning Grant in two school systems.

I should remind the audience that there is no J. Paul Getty "Program" as such. There are a few guidelines based upon a philosophy which one can accept or reject. The Getty Foundation states, in essence, that an art program based upon a sequential arrangement of experiences which draw from art history, art criticism and aesthetics, as well as studio practice, has more promise than one which is primarily studio-based. Since the majority of existing art programs are studio-based, sequentially planned, and attend to the history of art, it would appear that it is the development of appreciative skills and aesthetics which underlies much of the criticism of the Discipline-Based Art Education (DBAE) approach.

In the spring of 1985, the Baltimore City and Carroll County public school systems (elementary and secondary, respectively) were each awarded Planning Grants in the amount of $10,000 from the J. Paul Getty Foundation to begin developing a discipline-based art program. The Maryland Institute, College of Art, was appointed the executor of the two projects. Fred Lazarus IV, President of the college, appointed myself as Project Director for both systems.

The two systems differ in several respects. Baltimore is 87% black, and on the elementary level has one art specialist for every five elementary schools, whereas Carroll County is located in a predominantly white middle-class rural area and consists of 19 well equipped schools fully staffed with art teachers.

The Getty Foundation required that the Baltimore curriculum be based upon an existing published curriculum. Laura Chapman's "Discover Art" was selected because its use of individual texts permits access to a great variety of examples of art works which can be shared simultaneously by both teacher and students. In addition, each grade level has sixty lessons which relate easily to the published goals and objectives, not only of the Baltimore curriculum, but to most curriculum guides in this country. The series is also designed so that various frames of reference and grouping of ideas can be used, thus making it a flexible scheme of instruction.

The strength of "Discover Art" lies in its rich profusion of images selected from the history of art and in the balance among the studio activities which relate directly to the reproductions. The tasks for evaluation are both useful and original, the reading level of the student's books has been closely attended to, and the attention paid to women and minority artists is a welcome departure from most published curricula.

The weakness of the series lies in the lack of guidance in the area of criticism and aesthetics,--an understandable situation since the author by her own admission did not intend her series to be a model for a discipline-based study. When discussing the need of further development in these two areas, Dr. Chapman concurred and agreed that, as Project Director, it was indeed part of my responsibility to fill in the gap in theory to the best of my ability.

Aesthetics has occupied, to put it mildly, an ambiguous positon in art education since Manuel Barkan first mentioned the need for its recognition some twenty years ago. In the past two decades, we have witnessed not so much a departure from studio centered approaches as the emergence of alternate views of the value of studio experience. As revisionist thinking continued to develop, art history and criticism assumed greater importance and currently appears in one form or another in most curriculum guides. At the same time, the term "aesthetics" has been used in a general sense rather than as a branch of philosophy with its own body of knowledge to be studied through a distinctive style of inquiry. To put it simply, aesthetics has been used as an adjective (as in aesthetic education and aesthetic response) rather than as a noun. Since judgment and criticism are branches of aesthetics or, if you will, an off-shoot of the analytic branches of the philosophy of art, it seems logical that art educators may be ready to approach aesthetics as a realm of investigation as distinctive as that which characterizes the behavior of the artist, the critic and the historian.

Having said this, I would be the first to admit that most people, indeed most art teachers, artists and critics can lead full, productive lives with only the dimmest understanding of the meaning of the word. Wasn't it Barnett Newman who remarked, "Aesthetics is to the artist as ornithology is for the birds"? It is perfectly appropriate that a painter be ignorant of the theory of "intentional fallacy", that a critic be unaware of the intricacies of bronze casting or that an art historian be befuddled in the presence of art forms which appear to defy conventional forms of classification. As teachers, however, we cannot afford the luxury of leaving vast realms of our subject unexplored.

Since we refer to ourselves as "art educators" and not "painting" or "art history" educators, we have an obligation to deal with the word "art" in its fullest, most complete sense. This conviction, in my opinion, is what lies at the heart of a DBAE approach to art education.

When one accepts the legitimacy of this, a number of questions come immediately to mind. Does one approach aesthetics from the behavior of aestheticians, or from a body of thinking garnered from the theories of aestheticians? Or must we make a choice?

Defining Aesthetics

Just how extensive are a curriculum writer's choices? To answer this we must first look at the structure of aesthetics as it is currently defined.

The two major dimensions of aesthetics are scientific and philosophical. The latter, being the more speculative of the two, deals with such analytic topics as the nature of expression, the inadequacy of representation. Primary questions such as "what is art?" rest with the speculative thinkers whereas secondary questions (how do we judge a work of art?) lie in the domain of the analytical thinkers. Scientific study deals with the processes of both creation and response. Sociologists, political theorists, and anthropologists who study connections between art and groups and social structures fall under the category of scientific aesthetics.

All forms of aesthetics possess varying degrees of potential for the art teacher and there is no logical reason to exclude scientific, analytical or speculative realms from consideration--as long as ways can be found to make them comprehensible to children.

Since the contemporary view of aesthetics is broader than previous ones, we can now deal with issues which may not have been formerly acceptable. A case in point is Panofsky's classic essay on iconography and iconology written over forty years ago. At the time of its publication, it would have been considered outside the realm of mainstream aesthetics, yet now Panofsky's discussion of the differences between subject matter and content, between symbols, and allegories are acceptable as aesthetics. Panofsky's ideas also happen to be comprehensible to upper level elementary students.

Getting Going

How does one go about setting priorities among the vast range of ideas which make up the philosophy of art, and having come to some decisions, how does one wed the nature of abstract thinking to the capacity of children to grasp the essence of an idea which has credibility among aestheticians?

My search for some answers to the above was based upon the rocky premise that knowledge of classroom practice matched by an ignorance of aesthetics was as good a place to begin as any. Armed with a library of books assembled from a lifetime of collecting and a minimum of study, I began to educate myself. I soon discovered three things: I did not understand most of what I read. secondly, I understood more than I thought I would, and finally, the more I read the more I understood. My reading list became divided between strangers and allies. Source figures such as Heidegger and Kant lay at the dark end of the spectrum of comprehension, while explicators such as J. Hospers, S. Pepper and Ruth Saw shed the light of clarity upon the opposite end. Writers such as Harold Osborn, Theodore Greene and Michael Scriven are useful because they are both synthesizers and original thinkers. I rejoiced when I came across a figure such as Tolstoy, because here is a figure who is both understandable and original, and who provides interesting links to contemporary social issues. Tolstoy can also take us into problems of ETHICS & MORALITY, and open the door to issues which range from the art of Soviet Russia to the Viet Nam Memorial in applying aesthetic concepts for "Discover Art".

The conditions of curriculum-planning are rarely of one's choosing; they are more often constraints that are thrust upon one in any situation which involves planning from ground zero. Some of the most obvious conditions and conclusions are as follows:

Since "Discover Art" had been assigned as a reference point, aesthetic concepts had related to the contents of this series.

Since we are dealing with the aesthetics of visual art rather than performance, all aesthetic concepts must have some visual reference which can both utilize and provide alternatives to those included in "Discover Art".

Flexibility. There is no such thing as equal time in each lesson for the four dimensions of a DBAE program. There can, however, be parity of attention over the long haul, that is, over the 6 years of elementary schooling. During the course of a learning episode, (an episode being composed of two or more lessons) any of the four areas can be used to provide a focal point of instruction and be supported by the other three. As an example, the discussion of an aesthetic issue and the use of art history can provide motivation for a culminating studio activity or one can reverse the process and begin with an expressive activity using this as an entree into an aesthetic or critical issue. A typical case might appear as follows: Children may be asked to portray human emotion through the depiction of a tree. After being shown Mondrian's sequence of trees or cows which progress from realism to abstraction, the class may then be asked to present a tree in purely formal terms. These two assignments, the expressive and the formal, can then provide an effective way to talk about art as serving both the expression of emotion and as embodying some exemplary use of formal arrangements. (Lesson 48)

Methodology. Methodology is that area of curriculum planning which addresses itself to those techniques employed by teachers in order to move kids from point A to point B. It is the "how" of teaching.

A good idea will fail if ways are not found to make it both accessible and attractive to the student. We know a great deal about how to motivate children regarding studio experience and models for teaching criticism and art history have existed for some time. What is currently needed are more models for instruction in aesthetics. Let's examine a critical task before going on to a counter-part in aesthetics.

A middle school art teacher places a reproduction of a Hans Hoffman painting next to one of Hobbema and asks students to compare the ways in which the word "space" is treated. When this occurs, a teacher is dealing with a task that has an interesting history--a pedigree, if you will, and which goes as follows: the problem of identifying an element of design ("space" in this case) may have been taken from Harry Broudy's process of "aesthetic scanning".

Broudy developed this process from DeWitt Parker, Clive Bell and others, who in turn drew their ideas from distinctions between formal and expressive content made by earlier writers. Subsequently. writers such as Beardsley and Feldman created their own ways of using divisions of the appreciative process as an entry point to the critical act. What it adds up to is one teaching strategy rooted in the history of criticism.

The reliance upon Broudy's scanning model and Feldman's stages of critical processes can be misleading since it gives the impression that the ways in which we can respond to art can be reduced to two variations of a phased approach. I am sure that Messrs. Feldman and Broudy would be the first to admit that the process they advocate is but one among many; that the "stages" approaches to appreciation are valuable as entry processes to the world of aesthetic reaction; that it is through the sorting of issues involved in studying an art work that a holding action is created whereby students accept the idea of remaining in the presence of an art work longer than they thought possible. Children do not sustain attention to visual objects any more than do adults unless strategies are devised to engage their attention.

When we recognize certain distinctions that reside in an art work, we shift our attention and in so doing, begin to make future experiences more manageable. If we think of critical experience over a matter of years--six in the elementary or two in the middle school and a year on the senior high level--then no one method however useful is going to prove to be effective in the long run. The very nature of the task will force us to be eclectic in our choice of strategies.

Models for the teaching of aesthetics are harder to come by, but they are beginning to emerge with greater frequency. Margaret Battin of the University of Utah uses the puzzle method wherein a teacher states a real life problem and then opens the door for debate. In addition to traditional Socratic methods, I have been playing around with role playing, improvisation, skits and other ideas from theatre training in an effort to move away from discussions (the most used and probably the least effective of the many teaching strategies that are open to us). If we are going to include more abstract thinking into the art program, we would be wise to study the methodology of other disciplines, notably social studies and language arts.

Let us now examine a cluster of aesthetic ideas through the lens of methodology. The Viet Nam Memorial in Washington, D. C. has already been mentioned in regards to Tolstoy's theories regarding the role art can play in uniting people through the communicative power of visual form. There are other questions that come to mind when we study the monument which received first place, and the alternate work which followed. The two memorials, which now exist on the southern end of the Washington Mall differ in a number of ways. The winner is by a student of architecture, a young Asian female and, as sculpture could be described as part "earth work" and part "minimal" in style. The second one, selected after much hue and cry and politicking, is by a sculptor, a professionally established white male. It is so realistic in nature (every shoelace is in place) that it makes the Stalingrad Memorial seem like a work of wild-eyed radicalism.

When children study the two side by side, some of the questions which come to mind are:

Why is this kind of monument used instead of providing scholarships to the children of war victims?

Who shall be the public's advocate when it decides to use art as a monument?

How important is public consensus in matters of art?

Which sculpture best fulfills Tolstoy's desire for an art so universal in nature that multitudes of strangers will respond in like fashion?

Are artistic monuments out-of-date and why do we have them in the first place? And so on. . . ."

Well, how do you deal with all this in an art class? Simply taken as a case history, the Viet Nam Memorial stands on its own. It is a great story. It has an interesting cast of characters, plenty of tension, a rising action, and even a denouement. You could probably get away with just telling it as it happened and kids would listen and you could then follow it up with a discussion of some of the questions posed by the events. There is nothing wrong with this technique, but you can't use it too often or the kids will become bored. I am thinking now of a social studies teacher I know who was attempting to deal with the immigration of the Irish.

We prepared a card for each student and asked them to read the cards aloud in class. "I never arrived because ("I died in childbirth;" "I was turned back by the medical inspector because of an inflammation;" "I was so undernourished I was nearly rejected;" and so on.) The students were shocked at how many never made it to America and by the reasons for their failure. When dealing with the Vietnam monuments, this approach can be transferred to the art class, the cards reading as follows:

"My name is Maya Lin, and I am the student from Yale University who received the award. I was so disgusted and hurt by the public reaction to my work that I didn't even go to the dedication ceremonies." "I am Jan Seipp. The Memorial was my idea. Half the men in my company were killed, and I think people ought not forget what happened." "I am Frank Hardesty, a Vietnam veteran, and I don't like what I see. We have no business spending taxpayers money on things people can't understand, especially something as important as veterans who gave their lives." "My name is Paula Atkins, I work for the Bureau of Statistics and it's my job to keep tab on the number of visitors to the Memorial. Despite the public furor over the prize winner, my figures show growth in numbers who attend. Maybe the judges were right after all."

In preparing to add an aesthetic dimension to Discover Art it became evident that conventional ways of curriculum writing were inadequate. It is one thing to ask teachers to prepare material from a selected body of concepts; it is quite a different matter to ask them to establish their own theoretical basis from which to work.

A team of consultants has been assembled to begin the process of sifting and sorting ideas and to apply them to one grade level. One member is one of Ralph Smith's doctoral students and the other teaches at the University of Cincinnati and wrote a doctoral dissertation on aesthetic role playing with children. Others who were invited have not been heard from, and it may be that even for experts, the task of reviewing the literature, extracting useful ideas and linking these to Grade VI of "Discover Art" may prove to be more difficult than first imagined. At present, we have a dozen or so good ideas for Grade VI matched with an equivalent number of critical activities. As aesthetic connections begin to be made, they fall into categories of importance. Not all ideas are equally important and not all suggest possibilities of multiple levels of abstract thinking. As an example: defining art and beauty opens the door to the relation of realism to imitation. These questions suggest a number of levels of looking, thinking and discussing; indeed most issues in aesthetics are but footnotes to theories regarding the nature and purpose of art.

If we can carry the process begun for the sixth grade through to the first grade, then we will be on our way towards teaching a discipline-based art program. When that happens, it will be in the words of Hamlet, "A consummation devoutly to be wished".

I am perfectly open to the possibility that the goal of a truly DBAE program is impossible to attain. I am also convinced that in the effort to reach it, teachers and children will be opened to new ways of regarding art, and when this happens, the process will have been vindicated. We may not have raised the level of discourse, but we surely will have created one.

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HOW DO PICTURES MEAN?
A (Continuing) Exploration of the Response of Novice Viewers Visual/Aesthetic Content

Barbara Fredette

With due respect to Richard de Mille, I introduce the following script for a guided imagery excursion.

Relax.

Imagine if you will, in your mind's eye, a picture. Make it a work of art. Give it a frame, Personify it, see it as a person. See it as a person who is about to go on a journey. Give it a destination for its journey. Help it prepare to go to Opticville, the nerve center of the mental universe. Give it a ticket to Opticville.

Help the Picture/Person prepare what it will take on it's trip. Notice all the piles of stuff it has to take with it. What are those piles? Look closely and see that they are meanings. Help the picture person find luggage in which to pack the meanings. Notice that different kinds of meanings will need different kinds of luggage.

Look closely at the pile marked **AESTHETICS** notice that it is in fact two piles. Pack them in the pair of saddle bags that you find there. Look closely at the catches on the saddle bags. One is a hook shaped curiously like a question mark. Pack aesthetics, the noun, in that one. Look at the catch on the twin saddle bag. Notice how good it looks, how it seems to invite your fingers to touch it as well as your eyes to see it. Pack aesthetic, the adjective, in that bag. When both aesthetics are packed in the two saddle bags see how together they give the appearance of the curve of an umbrella.

Go on to the next pile of meanings. What a lot of help the Picture/Person needs. This pile is labeled **ART CRITICISM.** What piece of luggage will be most efficient to hold these meanings? Select the brief case that is there, a very contemporary one which also holds a small word processor as well as a guide to local galleries. See the lock on the briefcase. It looks like a combination lock but look closely at the symbols which must be selected in order to open it. Notice that they are words not numbers. Note that a combination of correct words will be necessary to get at the meanings packed in the Art Criticism briefcase.

Now notice that there are more piles of meanings so even more luggage is needed. Look at the weathered meaning pile marked **ART HISTORY.** There's a lot of it. You will need a trunk for it. Find an antique brassbound steamer trunk. Pack in it the art historical meanings. And be sure to keep iconography separate from formalism as you pack. See the Picture/Person smiling while it waits patiently. Notice that there is more to pack.

Look at the many multi-formed and colored piles of meanings called **STUDIO ARTS.** What would they fit into? Find a tool chest in which to pack them. Look for one which opens accordion style with many, many trays that fold back together for carrying. The tool chest you find has been used. Look at the paint and plaster and mud spatters on it. But look again. Do you see the grafitti which are almost covered with the spatters? Try to make out what is scrawled on the side of the tool chest. The words element and principles are discernible.

Look at the Picture/Person. It appears pleased with the packing you've done but look again. It is pointing to another piece of luggage. What is it? It's a very large elegant Louis Vuitton trunk. The gold plated luggage tag hanging from it is inscribed **DBAE.** Open up the trunk. Notice that there appears to be space in it for all four pieces of luggage which you have already packed. Put them in one by one. When you put the tool chest in first you find that it's hard to get the rest into the trunk. Try again. It appears that the tool chest filled with Studio Arts will have to go in last. How will the picture person carry such a heavy large piece of luggage? It needs a baggage cart like baggage handlers use. Find one to borrow. After you have borrowed it look closely to see who owns it. The name of the owner is stenciled on the lid of it. The name you find is ART EDUCATION.

Picture/Person is now ready to start on its journey. You follow it as it travels along to Opticville. It moves slowly with all of the luggage that it pulls along. Soon it comes to a 'y' in the road. Which branch will it take? One of the roads appears longer but is clearly destined for Opticville. The other road appears shorter but requires going through a tunnel. Look at the name on the tunnel. It is called

DECONSTRUCTION. Does the Picture/Person go through the tunnel? It can't. There is no room for all of its luggage in the tunnel. Picture/Person stays on the more traveled road.

See it arrive at Opticville. See it go quickly to the school that is there. Follow it into the school. It appears to be looking for an open door. For someone to invite it in and help it to unpack its luggage. Will it be invited into an elementary classroom? Will the art teacher take it in with its entire DBAE trunk? Is there a Social Studies or a Humanities or a Writing teacher who will help it to unpack one of its bags? Take the traveler to one of the doors and open it. What classroom is it? Choose a bag for the traveler to give to the teacher. Is the teacher able to unpack it? Do the students help with the unpacking? How are they involved? Slowly back out of the room and return to the world of logical discourse.

A metaphoric view of the current dilemna in art education compresses the issues into what may seem to be farcical tour de force. Metaphoric form is not often used as a way of writing about serious matters within a profession. This approach, however, may lead the reader to a recognition shared by this writer--the recognition that whatever scenario may be developed it is one which must first be envisioned in some detail with respect to context and conditions before it can be implemented. First a few words about context, after which I will address conditions.

I am currently involved in the education of elementary classroom teachers. This fact helps to determine one of the filters with which I view the drive to expand the explicit content of art education. I say explicit because I believe that the need to involve students in the larger world of art outside of their own productions has always been implicit in the practice of good art education. It is hard to imagine an educational effort defined by art which does not include opportunities for students, at all levels, to examine the values and meanings of art as social/cultural as well as historic artifact. Not to do so would be the same as limiting language instruction to a study of student written works without ever--K through 12--providing an opportunity to listen to, read and discuss literary works by recognized authors. Planned opportunities to respond to works of art have long been seen as complementary to the production of art. The curriculum series My World of Art which I co-authored in 1964 included works of art to be looked at and discussed by elementary children. Teachers were guided by scripted questions in the manual which accompanied each level. While philosophy of art, art criticism and historic precepts may not be directly evident in the practical episodes which My World of Art provided, they may be inferred. To some extent they are implicit in that material.

Now it appears that it is necessary to make explicit the four designated disciplines as reference for redesigned art education curricula. To what extent will these efforts, sieved through the operational realities of schools affect the generalist classroom teacher? Will the fine grained remains that get through to the classroom teacher represent the essence of the effort to make art a part of general education or will they be the detritus of programs primarily focused on Art and art teachers. Will the processes engaged in art criticism, aesthetics and art history be offered to classroom teachers to practice or will they be given jargonized scripts to follow? Will they be assisted in forming logical bridges between the purposes and processes of other content areas and those of the "new" art education? These questions come from the context of classroom teacher training.

Any educational intervention which is designed to assist classroom teachers in understanding and implementing discipline-based art education must take into account certain prior conditions which inhere. One of these conditions is the level of art knowledge, experience with art and values about art which classroom teachers bring with them. Let me refer to the art education background of students in our elementary certification program to make a point in this case. With an average age of 20 these students, admitted as juniors to our program, are definitely not "tabula rasa". Although still malleable to some extent, their world views have been formed. All too frequently these views have been formed without the benefit of a strong, recent art education. What remains is a vague value for art as "creative" individualized expression by others called artists balanced by the diametrically opposite idea that art is taught to children by giving them directions to make products which look alike.

The work of recognized artists, historical as well as contemporary, is unfamiliar to most of these students. An examination of the aesthetic level of (a sample of) their responses to works of art (3 reproductions of paintings) was begun using an instrument developed after Onofrio and Nodine (1981). Results of a small pilot test indicated that most responders were at level 2--Aesthetic Realism, some had achieved level 3--Aesthetic Fallacy, and none in this sample achieved level 4--Aesthetic Perspective.

The systematic approach to works of art which is shared through this paper gradually evolved as the result of a desire to find an efficient way to assist preservice classroom teachers, such as those described, in making effective contact with the multiple meanings of works of art. When Picture/Person approaches the elementary classroom door, I would like the teacher who is in that classroom, a teacher who has gone through our elementary teacher preparation program, to be able to welcome Picture/Person by unpacking at least a little of all four of the "bags" of meaning it carries with it. By "unpacking the bags" I am referring to the general processes engaged in each effort and at this time, only peripherally to the designated label for each i.e., art criticism, aesthetics, art history. In what follows I will describe the system which has been developed as an attempt to accomplish this purpose. I will attempt to identify the most relevant antecedents and precedents which give it substance and flavor and I will also describe the sequential stages or levels which comprise the system.

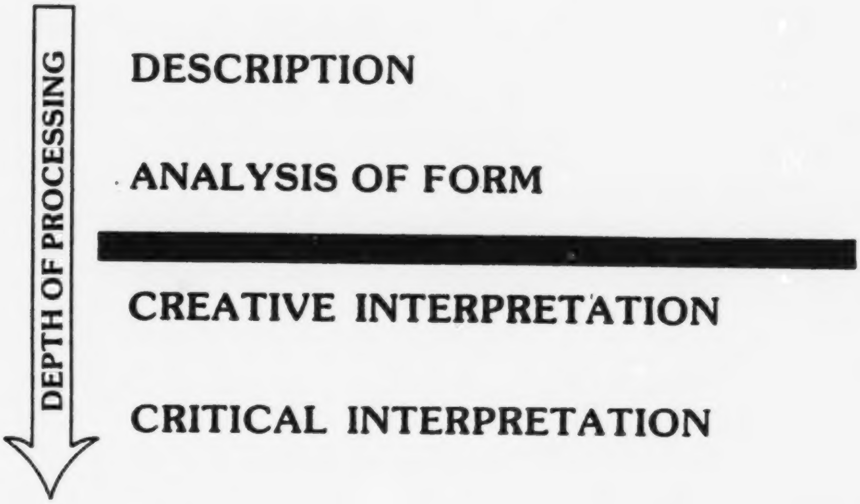
The approach of my initial inquiry into the problem of "reading pictures" could be likened to current studies of cognition and problem solving which involve examining the differing responses of novices and experts. My specific study was initially of the ways novice aesthetic perceivers (generalist classroom teachers) confront a work of art, how they extract information from it and what types of information they tend to focus upon in a perceptual interaction with works of art. After several different response strategies were identified inductively, another purpose took effect. This was to attempt to determine which strategies should be selected and taught or enhanced educationally so that the novice perceivers could be more effective in the use of art images as tools for learning, their own learning as well as that of their future students. Eventually a systematic approach was developed.

This approach appears to fit the general parameters of both art criticism and aesthetics and thus offers a practical example of an integrated effort for study, discussion and debate. In practice art criticism and aesthetics are essentially perceptual response efforts. That is, they are disciplined ways of responding to works of art as unique types of information. While this uniqueness may be the focus of philosophic debate it holds nevertheless that attention is warranted by objects as a result of their being assigned the label art. Art criticism involves the explication of a work of art funded by learned perceptual response. Practice of the special type of disciplined perceptual response which is aesthetic perception, and which is engaged as a basis for critical 'talk about art', is addressed systematically in the process that has been developed.

The conceptual foundation for this systematic approach was based, in part, on Feldman's "Critical Performance Method" (1973), and has been enriched by several studies including those by Woods (1978) and Korocsik (1982). Its roots may be found in Broudy's "aesthetic scanning". Numerous variations of systematic attention to the properties of a work of art are available in the literature. What may be considered unique about the systematic approach described in this paper is that it is tied to cognitive concerns as well as artistic ones. Also important is the fact that it is proposed, and is taught as a heuristic device which is intended to stimulate more interest and encourage further investigations of aspects of the enterprise of art. These effects have been observed in students who have learned to use the systematic approach.

A connection between cognition and aesthetic perception is supported by Goodman (1968) who writes, "Both the dynamics and the durability of aesthetic value are natural consequences of its cognitive character." In other words visual cognition when applied to art objects may be referred to as aesthetic cognition. Aesthetic cognition rests in a fundamental way upon polysemy/the entertaining of two or more meanings for a single object or symbol (Olson, 1983). Reading the images of art involves greater effort and practices more skills than mere recognition or labeling of a single meaning. Recognition is the familiar "set" practiced in response to visual objects and events in the world. Aesthetic perception as a cognitive process must be learned as an alternative "set" that is brought into use when warranted by accessibility to a range of aesthetic properties, a range of meaning levels. The unique nature of the symbol system of significant art is not embodied in simple, single meanings, but involves multiple meanings. The

Krietlers (1972) refer to the multiple meanings of works of art as *multileveledness*, while Goodman (1968) uses the term *density*. The several meanings together constitute or are an integral part of the meaning of the art object. The layers of meaning are crucial to the aesthetic function of the visual arts. In regard to specific works of art they fund the investment called art criticism. Taken in their multiplicity these meanings provide substance for aesthetic inquiry. Multiple layers of meaning for art objects are addressed sequentially in the picture "reading" system which will be described.



This graphic form represents an approach to "reading" pictures which identifies levels of information as tasks to be sequentially addressed. Although the levels of this system could each represent separate approaches to works of art, the levels are combined to form a single, sequential approach. The levels also represent an increasing depth of processing which will be explained later.

The solid line dividing the system into two sections signifies the differentiation between response tasks that refer to visual attributes "possessed" by the art object--What it is, and response tasks that require a mental stretch into the symbolic (expressive) nature of the visual material found as a part of the art--What it means.

The response tasks of the top section deal with information that is directly accessible through the senses. The visual skills of observation, of seeing details, and of analytic perception of the overall pattern, are practiced through the **Description and Analysis of Form** levels of the system. This attention to sensory and formal properties are especially important for novice viewers. Perkins (1983) analysis of the problem these viewers have with art concludes that they don't really see it. They don't see the art that is. "They recognize the cows, the trees but not the form or the style." Perkins suggests that the first goal in reading works of art becomes simply making the art in art visible. In the perception of objects many novice viewers treat the surface properties as transparent. It appears that these viewers process such information automatically in their effort to find meaning to recognize and label. That is, they do so unless they are taught to pay conscious attention to the sensory and formal properties of the art object. It's not that they have to learn something new. In a sense they already know what they are to be taught. However this implicit knowledge has to become explicit to become an object of attention in its own right (Olson, 1983).

As novice viewers learn to attend to these various properties they may also begin to develop the skill of analytic seeing, a step toward the "disciplined perception" of Broudy. Arnheim (1979) defines the skill of analytic seeing as the ability to perceive essential structure. He describes it as the understanding of visual relations of what things--or parts--do to one another. McKim (1982) describes analytic seeing as seeing the interrelatedness of parts and wholes. This is the skill of perceiving pattern, of perceptually organizing and reorganizing the given informaiton to find the key to its coherence--what makes it hold together. This skill is identified by Howard Gardner (1982) as the capacity to look beyond the dominant figure or gestalt to pay attention instead to the fine details or microstructure which cut across figure and ground. The development of this skill builds upon the natural tendency to organize what we look at into coherent patterns by perceptually grouping or combining parts to "make sense" of what we see. This pattern seeking effort is a perceptual tension which craves resolution. Resolution comes when meaning can be assigned to what is seen.

Anderson (1979) writes that "our memory for meaning is longer lasting than our memory for physical details. When we attach meaning to something we remember it . . . " (otherwise it may remain part of the visual noise that surrounds us--out there--but not in our minds). To view aesthetically is to see the form and how it contributes to the meaning rather than to simply see through the form to the meaning (Olson, 1983). It is this holistic perception of form and content which is encouraged and developed with novice viewers through this system. Through deliberate attention to the visual form, managed by the tasks of the first two levels., the novice viewer is encouraged to develop more complex anticipatory schema as preparation for the subsequent tasks. A goal of these tasks is to accomplish effectively the "portrayal" (Vallance, 1986) of the work of art which can be recognized and assessed as art criticism.

The response tasks of the next two levels of the system involve extracting symbolic (expressive) connotations from visual art objects which require the mental stretch called interpretation. Within the use of a spatial metaphor for activity of the mind, interpretation may be referred to as deeper processing. Sequential attention to the system levels requires processing efforts that involve further or deeper exploration of the mental schema which are called to mind by the visual material in the art. Prior knowledge, time involved in looking, and the task or activity demands are critical aspects of the depth of processing model (Craik & Lockhart, 1972). The lower portion of the diagram-refers to tasks which require deeper processing skills for two types of interpretation of the art object. **Creative Interpretation** involves generating personal expressive meanings for the visual content--a sort of mental elaboration through personal association--which results in an initial hypothesis of meaning. This effort is followed by **Critical Interpretation** which involves an assessment of the hypothesized meanings through criteria derived from outside knowledge sources.

The division of the lower section of the system into these two types of interpretation is a controversial aspect of it. The conceptual and operational evolution of this division and further description of each of the types of interpretation may be useful.

In working with less skilled viewers (novices), it was found that the art historical approach encompassed by interpretation as defined by Feldman (1973) did not accommodate responses dealing with personal expressive meanings. This lack initiated the division of interpretation into two different response types labeled Creative Interpretation and Critical Interpretation. Creative Interpretation permits a response option in which the work of art may, in fact, serve as a limited projective device--an opportunity to draw upon the rich differences of experiential background to derive personalized meanings. This response level serves a useful purpose in making visual content personally accessible and not gated by authority. It is "gated" however by a sensitive and sensible "reading" of the form from which an hypothesis of the expressive meaning is derived as a Creative Interpretation.

Beardsley (1966) suggests that the locus of creativity in a work of art is not in how it came to be but is instead "found in the work itself as it lives in the experience of the beholder" (p. 168). Additional support for the level of Creative Interpretation is provided by Marcel Proust if the reader substitutes "a work of art" for Proust's use of the word "book".

> "In reality, each reader reads only what is within himself. The book is only a sort of optical instrument which the writer offers to the reader to enable the latter to discover in himself what he would not have found but for the aid of the book" (in Winner, 1982).

Olson (1978) provides still further support for the level of Creative Interpretation from the viewpoint of art as symbol. Olson describes two functions of symbols in cognition--two-ways which contribute to knowingness of comprehension. The first of these is representation--representation--which refers to the expression and explication of already stored ideas and feelings--creative comprehension. The second function of symbols is an epistomological or learning function--through the acquisition of new knowledge about oneself or one's environment--critical comprehension. In several ways these two functions of symbols match the intent of Creative Interpretation and

Critical Interpretation. Olson presents evidence which suggests that the expressive function of symbols in thought precedes the knowledge function and it is for this reason that Creative Interpretation is addressed before Critical Interpretation in the design of this system.

The second type of interpretation, Critical Interpretation, involves response to certain types of visual content in art. Visual information which directly illustrates or metaphorically symbolizes aspects and ideas of periods of history, of cultures, of economics, politics, science, math and technology as well as of aesthetics is useful for the purpose of Critical Interpretation. The windows and mirrors of the visual arts provide access to a wide range of abstract human ideas in concrete visual form. Ideas in visual form are the knowledge cues which are used for Critical Interpretation. Application of the knowledge results in the corroboration or revision of the hypotheses of meaning for the art that were developed in Creative Interpretation. Theories of art may also be addressed at this time when appropriately occasioned by specific works of art. Critical Interpretation brings to closure the process of "reading", or unpacking the multiple meanings of the perceptually accessed content of a work of art.

This systematic approach to "reading" works of art is one component of a required course for preservice classroom teachers. Prior to this involvement the students have been engaged in learning episodes in which they identify, define and practice recognizing elements and structural principles of organization in a variety of arts contexts. They have also explored the symbolic function of visual forms through activities in creating and in responding to metaphoric visualization of ideas. The system itself is introduced through a computer program, SEEART, and it is practiced during a field trip to the galleries housing the permanent collection of the Carnegie Institute Museum of Art.

A course assignment enables the students to return to the permanent collection on their own, to select a painting, and to practice the process. Students submit a written record of the sequential "reading" of their selected painting. They also design a teaching episode for children in which the painting serves as a teaching resource.

These materials or protocols are being examined for both form and content. Does the "form" of this systematic approach interfere with the narrative or make it awkward is one question asked in this examination. Does the content reveal the ability to manage "critically" several types of aesthetic elements or qualities? Do their plans for classroom use indicate that works of art are seen by the preservice teachers as rich references of aesthetic perception? And what are the consequences of practicing this way of "reading pictures." Is there any apparent change in the level of aesthetic development as evidenced by data from unstructured responses to art images collected before and after practicing the systematic approach? Is their "talk about art" enriched, expanded, more vivid in content? Answers to these questions are coming.

Other aspects of the teaching and practice of this method of "reading" pictures are being studied. The first of these is the identification of the aesthetic cognition skills engaged through each of the levels of the systematic approach. Another related effort currently underway is the design, revision and testing of the computer assisted tutorial program SEEART to include more explicit recognition and development of the types of responses representative of art critical or aesthetics behaviors. Knowing which "bag" they are unpacking for Picture/Person is my current goal for our preservice classroom teachers.

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DEVELOPMENTAL STAGES OF CHILDREN'S CONCEPTS OF ART AND EDUCATIONAL IMPLICATIONS

Mary Frances Burkett

Introduction

Children's verbalizations on art are phenomena which have received relatively little formal attention in the literature. This is true in spite of the often arresting quality of their spoken thoughts. A 5-year-old child, talking to the author, maintained that her mother was "like an artist" and suggested that she also might grow up to be an artist. When asked the question, "What does your mother do that an artist does?" the child after much romancing, finally replied that her mother took a pen and "makes a lady real good." However, when asked if she (the child) thought the "lady" would be art, the child thought a while and then said she didn't know. This exchange necessarily suggests some pertinent questions. Did the child know what an artist is? Did the child know what an artist does? Did the child recognize, on some level that the drawing of a lady by her mother was the act of an artist? (The number of unassociated answers given before this one, does not suggest that this was the case.) If the child did work out the correct association through her previous dialogue, was the child unable to make the conceptual leap from artist to art or was she simply avoiding further questioning by her response?

An older child (age 9) in similar conversation thought an object was not art because it wasn't fancy and therefore wouldn't catch many people's attention. He was unable to explore this suggestion further, nor could he suggest why art should be "fancy" or catch someone's attention. Another child, the same age, categorized a photograph as art because "It made sense." A 15-year-old boy thought that art was important because "it makes everything a little nicer". This young man defined art as "whatever you do" and suggested that music and painting were art.

Frequently we hear children while creating, express thoughts which can lead the listener to the assumption that children and adolescents associate art with idea and image formation. A first-grade child told me many years ago, during a painting class that: "A painting is something you see in your head." An older child told me that "Art is what you think up . . . what's in your mind." As the teacher of these two children, seeing them working in the classroom and listening to their comments, it seemed that they certainly had a basic understanding of the concepts involved in the word "art". However, later questioning apart from the studio atmosphere, caused me to question this supposition.

It is occasionally noted by those who deal with children that youngsters frequently seem to act on more knowledge than they are capable of expressing verbally, either spontaneously or under questioning. Studies of language development indicate that word meanings are unreliable in the early years (Ginsburg and Opper, 1969). Piaget has pointed out that until children are about eight-years-old they are not able to communicate ideas very clearly, due to their failure to adapt to the role of listener (Flavell, 1963). Gardner and others have suggested it is unwise to interpret the remarks of all children at "face value". When we introduce great dependence on words into the art curriculum via aesthetic and critical activities, it becomes important that we, as teachers, understand how language and cognition function with regard to these disciplines across the ages five years to mid-adolescence.

These several factors: apparent but unverbalized knowledge, imaginative and seemingly insightful remarks of children, and the difficulty of interpreting their responses pose many problems to a researcher.

Polanyi (1958) spoke of several areas of interrelationships between thought and speech. The ineffable domain was described as meaning" . . . something that I know and can describe even less precisely than usual, or even only vaguely" (p. 88). Gardner, Winner, and Kirscher (1975) have suggested that art and art experiences may lie within such a domain. It might be that even children who have sufficient language development to express their concepts on other matters are not able to frame their concepts about art experiences. Studies of children making art indicate that on the level of artistic production, children evidently have access to some useful knowledge of art.

Without knowledge about the way children individually and en masse think and relate to the concept of art, curriculum planning of necessity, focuses on making art or transferring to children of any age, adult concepts of art. It is chancy at best, to design a curriculum which addresses the cognitive needs of students if the concepts are of a nature which are beyond the comprehension of children due to language difficulties or because such concepts fall within the ineffable domain. Those needs not expressed because of language problems of a developmental or interpretive nature present equal, but different problems, to a teacher. Most educators make judgments, both pedagogical and philosophical, on the basis of verbal exchange with students. The hurried pace of public school life often does not allow a careful and studied interpretation of these exchanges. Only occasionally are teachers able to analyze carefully the meaning which may lie behind the spoken word. Seldom are we afforded the opportunity to systematize or even record the many conversations which seem conducive to important insights into the teaching of art. Accordingly such insights are fleeting and of little value in evaluating art education methodologies.

Studies of children's verbalizations about art, and the patterns of thought such investigations reveal, can have very direct effects on methodology. At the very least, such studies seem to indicate that while the spontaneous remarks of young children made when producing art reveal tacit knowledge of art concepts, such concepts are not readily transferred to situations beyond the moment of creation. If this is true, it would seem beneficial for the art teacher to initiate subtle and tactful conversations when witness to such remarks. Such remarks can serve to broaden the scope of the child's insight and direct it beyond the initial context. I believe that this is one of the most productive ways to introduce aesthetic and critical concepts to children, particularly in the age range from five to nine.

Children's Concepts of Art

In an unpublished research study, this writer undertook the exploration of the question: Is there a developmental sequence to the verbal concepts of art by children aged 5 years to fifteen? The clinical method was chosen as the procedural approach and three tasks served as stimuli to discussion: (a) an initial question opened each interview; (b) a combination of four standard questions were used selectively; (c) eleven objects were presented for categorization.

In task I, the initial question: "Will you tell me what you think art is?" was never varied. This question was followed by other questions built on each child's response. The task was completed when one of the following conditions occurred:

a.) The child did not want to continue further.
b.) The child could not answer the follow-up questions.
c.) The interviewer could not generate additional questions.
d.) The interviewer thought sufficient insight into the child's responses had been achieved.

Selected children were asked all or some of the questions which composed Task II. Four standard questions were chosen as initial prompts:

a.) "Where does art come from?"
b.) "Is there anything important about art?"
c.) "How do you know something is art?"
d.) "Can you tell me anything that is not art?"

All children responded to Task III which was the categorization of the chosen objects. Eleven objects were chosen as a final group after pre-testing. The objects were chosen on the basis of the following criteria:

a.) The total group had to include objects which represented both fine art and craft.
b.) The total group had to include objects which were common household items.

A description of these eleven objects, in order of their presentation during the interview situation is as follows:

a.) Small, blue ceramic pot with lid, handmade by Robert Galluci
b.) Plastic and glass candle-holder, in two parts; mass-produced
c.) Gold ring, lost-wax cast, designed and produced by Leslie Smith Jeweler, Allentown, PA
d.) Demitasse spoon, sterling silver with an ornate handle, antique
e.) Teaspoon, Forstfire pattern, stainless steel produced by Oneida Co
f.) Painting; Untitled, 1967, by Theodore Olik, Mixed Media, Representational
g.) Painting, Untitled, 1965, by James Carroll, Acrylic, Non-objective
h.) Photograph, "Anne at Three Months" by Peter St. Onge
i.) Iron wind-chime, hand-forged by anonymous craftsman

j.) Thermos bottle designed by David Douglas, mass-produced, given as a gasoline premium in 1972
k.) Stuffed doll, unusual design, by anonymous craftsman

As the interviewer showed the object to the child, she asked, "Do you think this is art?" Positive or negative responses were followed by the question "Why?" Ambiguous responses were investigated by questions which seemed appropriate. It must be emphasized that the reasons given by the children for labeling an object art or non-art were of primary importance. The actual labeling was of lesser importance.

An examination of the data indicated that there is sufficient evidence to state that the concepts of art as expressed by children from the ages of five through fifteen years do indicate a developmental sequence. There is evidence in the data collected to suggest a delineation of stages and some indication of sub-stages.

Three stages are operative in a child's developing concept of art in the ages under consideration. These stages as defined by this writer are:

Stage 1. Manipulation, ages 5-to 8-years; Art is Making.
  Sub-stages and Characteristics:
    Sub-stage 1. a.) Much confusion about art is seen.
      b.) Some idea that art is involved with making things.
    Sub-stage 2. a.) Art is making.
      b.) Certain media are closely identified with art (paint, clay).
      c.) Nongeneric naming is used.
      d.) Subject, color and shape are used as criteria in labeling objects art.
    Sub-state 3. a.) Specific processes are used as criteria (painting, making pottery.
      b.) Man as maker is recognized.
      c.) Generic naming appears; identification of some art forms is seen.
      d.) Hand-made is opposed to machine-made.
      e.) Concept of thinking appears.
      f.) Subjective responses appear.
      g.) Uniqueness and representation are occasionally used as criteria.

Stage 2. Intellectual, ages 9-12; Art is Idea.

- Sub-stages and Characteristics:
  - Sub-stage 1.
    - a.) Breadth of media identified with art increases.
    - b.) Media continues as criteria.
    - c.) Generic naming continues; use of art forms as criteria increases.
    - d.) Handmade versus machine-made continues.
    - e.) Descriptive characteristics of an object widens.
  - Sub-stage 2.
    - a.) Concept of machine as tool of man appears.
    - b.) Concepts of intellectual processes such as thinking, imagining and planning are strongly evident.
    - c.) Intent is recognized.
    - d.) Word artist and titles of specialized practitioners appear.
    - e.) Concepts of skill, time and patience are noted.
    - f.) Subjective responses continue.
    - g.) Uniqueness and representation become important criteria.
  - Sub-stage 3.
    - a.) The concept of symbolism appears.
    - b.) Subjectivity increases.
    - c.) Value judgments become significant.
    - d.) Cultural contexts of art are noted; other known art forms become criteria.
    - e.) Making becomes subordinate to the idea.

Stage 3. Expressive, ages 13-15; Art is expression.

- Sub-stages and Characteristics:
  - Sub-stage 1.
    - a.) Attention to mechanical aspects of making continues to decline.
    - b.) Descriptive characteristics continue to broaden.
    - c.) Intellectual and mechanical processes are conceived as continuous and integrated processes.
    - d.) Skill, time and patience remain factors.
  - Sub-stage 2.
    - a.) Intent becomes significant criteria.

b.) Subjective responses increase to assume major importance as criteria.
c.) Total object and aspects of the object are noted.
d.) Symbolism becomes an important criterion.
e.) Cultural contexts broaden.

Sub-stage 3. a.) Art is viewed as any expressive human activity.
b.) Art is viewed as communication.
c.) The limits of art widen significantly.
d.) Tolerance in labeling objects art is apparent.

This study indicated that generally, very young children are unable to verbalize an adequate definition of art. As a group, children from 6-9 years of age possess knowledge of many concepts commonly associated with art in our culture. Concepts expressed during these years include an emphasis on the mechanical aspects of making; some awareness of color, texture and shape as being important elements of an object; and a recognition that certain types of objects such as drawings and paintings are generally classified as art objects. Naming, both nongeneric and generic, is a feature of the remarks of children between 6 and 9 years. While art is viewed by most children as made by man, little use of the word "artist" occurs spontaneously. Surprisingly few references to the art teacher occurred during these interviews. The primary emphasis during these years is on the easily observable features of objects and on the simple process of making. Centration is very evident in the early years of this period.

Between the ages of 9 and 12 years, interest in the object continues to grow. Curiosity about mechanical processes is still evident. However, emphasis on this aspect gradually evolves to include an awareness of and interest in the intellectual processes inherent to the making of an object. Concepts such as time, skill, and patience are mentioned in connection with the making process. The idea that art can be fun or that creating an object can provide enjoyment to the maker is also present to some extent during these years.

Opinion becomes a factor midway between the ages of 9 and 12 years. Attention is given to the uniqueness of an object. This criterion seems to follow interest in creating as an aspect of making. The concept of representation, distinct from simply naming the subject, is readily used by children in this period. Symbolism is alluded to occasionally. These children appeared more flexible in their responses to the interview situation. A broader view of the world was also evident.

The ages between 12 and 15 years evidence both a deepening and a widening of the concept of art. All previously mentioned concepts are evident in their definitions of art and in their responses to the object-categorization task. In addition to holding the concepts previously mentioned, these adolescents view art in its cultural contexts as well. Expression and communication are viewed as important ends of art activities and as important uses of the art object. Subjects of these ages are decidedly tolerant in their views as to what constitutes an art object. Opinion, seen sometimes in the previous years, becomes a major element during the years between 12 and 15. Life experiences, not surprisingly, seem to be an important factor in their developing concepts of art.

Thoughts on Methodology and Curriculum

In considering this study and others which are related (Gardner et al, 1975; Parsons, Johnston and Durham, 1978), I have arrived at several thoughts about the use of studio activities and the critical process as means of advancing a child's understanding of art across the ages, in both verbal and studio modes.

I have previously indicated that the studio atmosphere is the most effective atmosphere to explore concepts of art with young children. Children seem receptive, they are entranced by the phenomenon that is occurring on their papers or in their constructions and they are actively relating to this growing vision. Beittel (1972) speaks of the recurring cycle of maker and critic; Gardner (1975) also mentions the simultaneous or concurrent nature of these roles during the creative process. These notes, plus my own classroom experience encourage me to think that long term studio work coupled with an alert and sensitive teacher, skilled in child observation and in responding to children can provide optimum conditions for the study of all art areas.

Young children, ages 5 through 8 years, should be introduced to the concept "art" from the beginning of the school year. Teachers could explore with children, in interactive ways: what art is; what people do when they make art; what they (the children) do when they make art; what materials are used to make art; what types of objects are depicted in their art and what types of objects are depicted in the art of others.

Description, the first step in the critical process, should be the focus of many activities with children's own work, newly created, and the work of others. Children of this age are sensually alert to their environment in selective ways. This alertness can be broadened when the objects or experiences are meaningful to the child. Surface qualities such as color, shape and texture are all commonly explored in studio experiences at this age and could be the primary focus of descriptive activities.

Studio and critical activities of the kind I envision, can not be centered around the production of hurried and stereotypical works. The contemporary classroom, with its range of intelligence, emotional stability, cultural backgrounds and frequently, language, mandates a more leisurely and reflective pace. Understanding of art demands that the productive activities be an outgrowth of the child's experience with the world on his own terms. This expectation, plus the slower pace of production would result in fewer pieces and fewer media opportunities, but would allow for the necessary spontaneous and structured conversations which would illuminate the studio experiences. Children's verbal concepts of art might also be advanced.

The intermediate aged child would also benefit from studio experiences centered around interaction about the works. However, attention to the descriptive process should be expanded to the interpretive and analytical during the years 9 to 12. The questions, What is art? etc., should continue to be explored but the focus should broaden. The range of descriptive characteristics should also expand to include color and shape discriminations, space and technical means. Idea inception, the concept of the "artist", intent of the artist, and historic uses of art should be discussed. Novelty and uniqueness are also concepts which could be explored, both regarding their own work and that of others.

The evolving styles of artists and the concern with artistic problems could be approached. Children of this age are commonly aware of their own artistic history but not yet embarrassed by it. Use of their own history can help illustrate their understanding of changes in artists' work over a period of time.

This age's fascination with magic, codes and puzzles, could be used to introduce the concepts of symbolism and meaning early in these years. Media and techniques are naturally of interest to children now, and new and old media (within the child's experience) should be discussed and used, with emphasis on the different physical properties and the surface qualities engendered by each.

Children's sense of time is beginning to evolve so that the sense of a historical tradition in the arts can be undertaken. The diverse cultural backgrounds in most classrooms today, are ready examples for an introduction to the cultural roots of art and art forms. The studio, is no longer the optimum primary learning atmosphere, but exercises or experiences which focus strictly on the verbal mode need careful planning and implementation to ensure general understanding.

During the ages 13-15, the verbal abilities of most children are operational in the adult frame of reference. Word meanings are stable, time frames are in place, and the ability to deal with abstractions of a conceptual nature as well as a visual nature is reasonably assumed.

The studio, the seminar, and the museum are equally usable as learning atmospheres for most students in this age range. Description, analysis, and interpretation can continue to be used as structures for focusing on art. Attention to the characteristics of art works continue to broaden, with focus on the total object and its parts.

Skill, time and patience remain factors in this age group's thinking about art and it would be useful to confront these ideas within the studio framework through experimentation and comparison. Examination of art works or reproductions would also lead to dissection of these concepts. Intent becomes a significant criteria and the students are generally willing to explore evidence of intentions. Discussions of the intent of a student's own work by peers might be a useful activity to cause reflection on the worth of intent as a defining factor.

Symbolism increases in importance in the conceptual framework of art and children appear to take pleasure in "decoding" artists work. There are many activities and routes in increasing the focus on symbol and symbol use.

The connection of art with expression and communication is the major shift in the thinking of this age group. Much emphasis should be placed on furthering the students attention to these important ideas, in both studio and critical situations.

Parsons et al (1978) and Rosenstiel, Morison, Silverman, and Gardner (1978) have begun to formulate an outline of children's ability to form judgments which can direct educational strategy. In the study presented here, there is a suggestion also of the referents children use in formulating judgments. I have chosen for the purposes of this paper to highlight the descriptive, analytical and interpretive processes as tools to use when exploring art concepts with children ages 5 to 15 years.

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TOWARD EFFECTIVE IMPROVEMENTS IN AESTHETIC EDUCATION AND ART CRITICISM WITHIN SCHOOLS: ASSESSING AND PROMOTING THE NEED

Denise A. Bender

The issue of improvements in aesthetic education and art criticism in today's classrooms may seem, to some individuals, an obvious direction which needs and warrants attention in current and future curriculum legislation. Unfortunately, there are those who hold positions of influence over the education of young people who do not share this point of view. The proposals for change in these areas of art education seem to parallel those of any other discipline. The support of the majority of individuals involved in the implementation of change is vital. Without that support, effective results will be difficult, if not impossible, to achieve.

This paper examines assessment and promotion of the need for improvements in aesthetic education and art criticism within schools. First, individuals involved in the proposed change will be determined and their roles will be discussed. The question of the need will be addressed and the merits of immediate attention to the need will be reviewed. Factors affecting proposals for change will be examined and components for an effective action plan outlined. Lastly, some methods for implementation of an action plan will be suggested. Though the focus of this paper relates to public schools, the issues and thoughts presented may be readily applied to private and parochial schools, as well as institutions of higher learning.

Individuals Responsible for Implementation of Change

Those involved in the proposed change, be it art-related or any other educational discipline, form a heirachy: state education officials, school district and building administrators, teachers, parents, and other community members. If the roles of these individuals at each level are considered, the need for support at each level becomes apparent. State education officials determine and mandate the legislation. School administrators, both district and building, are responsible to comply with the state mandates via curriculum revisions. In addition, school administrators are in the position to accept or reject course of study proposals which are designed, presumably by appropriate staff members, to meet the curriculum requirements. The teachers have the most direct influence upon what is or is not presented in the classroom. They are given the tremendous task of presenting the material both efficiently and effectively to the students. Parents have attitudinal influences which, in most cases, ultimately affect their children. The community at large, the taxpayers, provide much of the financial support for the operation of school programs.

The students, of course, are the most important recipients of the proposed changes. They may also be the most easily overlooked and misunderstood, especially with respect to changes in aesthetic education and art criticism. Student interest, skills, and ability to learn in these areas of education are too often viewed as too difficult to achieve, or non-existent, by those most directly responsible for student development and growth. This is unfortunate and will be addressed later in this paper.

The Need for Improvements

The question remains, is there a need for improvements? To answer this question, one must survey past trends and current standings on the issues. Improvements in aesthetic education and art criticism education have traditionally been avoided in curricula. This avoidance may be caused by lack of understanding and/or lack of time in various courses of study as well. Production orientation in past and current art curricula has traditionally remained the focus of time and attention in the classroom. Right or wrong, a balance between making art and perceiving, analyzing, and talking about art is non-existent in many, if not most, public schools.

Elementary art teachers continue to feel the pressure to produce the projects to be hung in hallway displays or to be sent home to anxious parents. Their pupil per teacher ratio is outrageously high in many cases, while their contact time with each pupil is extremely limited.

Junior high/middle school art teachers feel the pressure to produce in order to further develop the skills learned at the elementary level, as well as to introduce new ones. More advanced skill development often requires the use of more advanced materials and preparations. The pupil per teacher ratio may appear to drop in comparison to the elementary level, but the contact time increases. Nevertheless, the time factor rarely balances in relation to making and perceiving.

The high school art teacher is pressured to produce in order to better prepare vocationally, college-bound art students as well as the avocational hobbyists. At this level, a similar situation manifests itself as in the junior high/middle school level in terms of the time factor.

In addition, art teachers continually combat the problem of increasing class size due to fluctuation of enrollments and staffing cut-backs. Nowhere does there seem to be an adequate amount of time in the course of study to look at or talk about art, be it master-produced or student-produced. If the teacher takes the initiative to make the time, something else in the course of study must be altered with respect to time allocations. Though high school level provides more of an opportunity for critique if classes meet on a daily basis, elementary and junior high/middle shcool levels are often forced to trim such discussion to the bare minimum in order to keep pace with the curriculum. The value of class critiques of work in progress is often lost out of necessity to keep producing.

As a result, students will engage in production activities merely to please the teacher, their parents, or to achieve the grade to pass the course. If they do not understand why they are producing art as they are, the students are merely going through the motions. Some individuals advocate the view that too much talk about art stifles creativity. Who is to say how much talk is too much? If students cannot understand and intellectually discuss their creations and those of others, are they not missing a vital component of the whole creative process?

This seemingly vicious race to continually produce seems to contradict human nature as well in terms of aesthetics. Consider the wonderment of infants and small children as they first begin to dicover the world around them. They discover that world through aesthetic experiences; yet, of course, they are intellectually unaware these experiences exist at all. As the child goes on to school, his/her attitudes, knowledge, and skills fluctuate with respect to aesthetics. In light of past trends in education, those once exciting aesthetic responses too often become numbed rather than heightened by years of experience and knowledge of awareness. This seems not only unjust but also sad.

Consider the child's progression through our educational system in relation to his/her aesthetic experiences. For the most part, elementary art education enhances much of this development in children but probably not to its potential. At this level, the student's attitude toward aesthetics is extremely positive. For the most part, they are very excited by the world around them. Knowledge and skill development in aesthetics is usually underdeveloped at this age.

At the junior high/middle school level, students become more aware of these experiences, yet again are not intellectually aware as they should be. It suddenly is not cool for adolescents to talk about aesthetic experiences among their peers in classroom situations. This does not make the task of instruction easier for the teacher. At this level, it is sometimes believed the students do not care about the experiences around them. The truth is, many do and are frustrated at being unable to express themselves.

Most recently mass media reports there is strong feeling that seems to support the connection between suicidal tendencies in teens and the effects of rock music and sado-masochistic literature and games. Might these problems not be related to the lack of aesthetic education in today's society? Teenagers are particularly influenced by what they see and hear on the radio, on television, and in the movies. If they are not taught the distinction between preference and judgment nor the skills to be critically selective perceivers, they risk becoming brainwashed by multi-million dollar industries in search of such naive prey. Art education can provide the beginning for such improved instruction.

The high school student becomes more aware of aesthetic experiences than he/she was at an earlier age. If greater effort has been made in this direction on the part of high school teachers to present such information in the classroom, intellectually the student may be more knowledgeable and skilled in these areas upon graduation from high school.

At the college level, aesthetic awareness may or may not be realized to an even greater degree by the student. In fields such as arts education, however, the student is expected to intellectually rationalize his/her own aesthetic experiences and to become more increasingly aware of the experiences of others. In addition, they will soon be asked to teach these skills, knowledge, and attitudes to others. Without proper instruction at the higher education level, colleges will be mass producing ineffective teachers to go out into society and repeat the cycle of generations past. Unless this cycle of ineffectiveness is broken in education, soon society may risk a continued spread of insensitivity to the world around us--even greater than that which we experience today! The dangers of the repercussions of that possibility seem to far exceed the risks involved in taking action to improve these weaknesses in education.

An equally frightening reality is concern for the welfare of the vast number of students who never reach a college which might provide the opportunity for broader aesthetic education. Does the academically average and below average public school student deserve less of an education? It seems that aesthetic education should be made available to all students during all levels of their formative years. Aesthetic education involves instruction in self-appreciation, as well as the appreciation of others and the environment. Since these are integral components of personal development, it would seem logical that aesthetic education should be a part of the education of all students.

Art is the most viable discipline with which to begin improvements in aesthetic education since it is conducive to instruction dealing with feeling and emotions. Other arts disciplines such as music, film, theater, dance, and/or literature could be equally successful testing grounds for this purpose. Improvements need not, and quite possibly should not, be restricted to the arts. Aesthetic response can be related to other academic disciplines as well. Thus, the philosophy of an interdisciplinary approach to education with aesthetics as a foundation is extremely logical.

The interests of teenage students seem to exemplify how this might be accomplished. Adolescents are sterotypically assumed to be confused, bewildered, and fickle with regard to their emotions at this transitional point in their lives. As a result, teens are often presumed to be bored, disinterested, and unmotivated with much of education in general. All students, especially at this age, need to see the links between the disciplines learned in school. They must be able to understand how the instruction they receive in school will directly affect their own lives. Without attention to this need, a tremendous amount of time and effort in the classroom can be lost.

Aesthetic education, and to a smaller degree art appreciation, can provide the desired discipline links. For example, teens seem instinctively motivated by music. That premise alone could lead to exciting innovations for interdisciplinary art and music instruction whereby art and music appreciation could be taught in conjunction with one another. Language arts and other disciplines could readily become involved.

It is false to assume that student motivation and capabilities to learn in the areas of aesthetics and art criticism are non-existent. The teaching of such material becomes easier once the educators realize that a key to success is beginning with the interests of the students--what do they like, what do they enjoy, what holds their attention? This is no different from planning instruction for any concept in any discipline of education. Art is not all "fun and games." A definite "gameplan" that capitalizes upon student interest, however, can be most beneficial.

Why Does the Need Warrant Attention Now?

Instruction in both aesthetic education and art criticism has gone from one extreme to another over the past few years. We in education have yet to find a happy medium. In the past, many people responsible for such instruction knew little or nothing about the concepts other than the textbook definitions. Quite possibly, these same individuals, if given the choice, resorted to other alternatives in the curriculum for the use of class time. For the most part, in the past, the choice was theirs to make. More recently, however, some of these same individuals are being told they will teach the concepts. Therefore, a group of anxious, confused, and possibly resentful people are given the task of teaching students about feelings and responses to feelings. The result, at best, is a class of students even more anxious, confused, and resentful than their teacher.

The attitudinal changes toward these aspects of education are going to be difficult. They will take time to achieve. With flexibility, effort, and innovation, attitudes can be changed.

Factors Affecting Proposals for Change

With respect to proposed changes in aesthetic education and art criticism within schools, the groups of responsible individuals mentioned previously (i.e., state education officials, administrators) seem to be divided still further. The conflict of willingness to attempt change versus ability to attempt change comes into play with everyone involved. There are those at various levels of the heirarchy who themselves do not understand the concepts of aesthetic education and art criticism. Therefore, they are unable to support proposals for effective change. Conversely, there are those who have the understanding of the concepts (the ability to support effective change), yet are unwilling to take action in an effort to produce the desired results.

If inability and unwillingness are, in fact, major factors which could hinder improvements in these areas of education, the obvious questions remain: What are the reasons for these circumstances? How might they be altered? The inability to attempt change may result from a lack of understanding and/or overall knowledge in the areas of aesthetics and art criticism. For example, the art teacher with fifteen years of teaching experience but no recent post-graduate instruction may not even be able to define "aesthetics" much less know how to teach it. Though the concepts have always been present in education, particularly in art education, the focus upon aesthetics and art criticism has been relatively recent.

The unwillingness on the part of the individuals involved may stem from other causes. Frustration over opposition may be one; those who wish to make improvements become overwhelmed by those who do not and simply give up in favor of maintaining the status quo. Insecurities about the success or failure of proposed changes are enough to make others unwilling. In addition, there are those who look for material (financial) compensations for their extra efforts as well as the non-material rewards that the efforts could bring.

Obviously the ideal in this situation would be to find the most effective methods to improve aesthetics and art criticism in schools, convince everyone involved of the need, and proceed with a plan of action. The "ideal", of course, is usually unattainable; a workable compromise, however, is not.

The inability factor could best be overcome through knowledge and skill development of the part of the teacher (i.e., required, post-graduate training; state mandated, in-service training). The unwillingness factor is more difficult to overcome since it primarily involves proposed changes in attitude (i.e., greater cooperation of all involved should help to alleviate the frustration level; feelings of insecurity should be overcome through training and active participation in a plan which proves personally successful for those involved).

The issue of material versus non-material gains may seem almost "unprofessional" on the part of the teacher in terms of expectations of the job; yet, it is a reality. The degree to which this affects the attitude and performance of the teacher varies with each person. Often the overall morale of those involved in a project is boosted when financial reward becomes an incentive. It is assumed that administration, teachers, and support staff who would be instrumental in implementing proposed curriculum improvements would be more willing to cooperate if they were financially reimbursed in some way for their added time and efforts to improve (i.e., state subsidized post-graduate training, workshops, and in-service programs; school district salary incentives for post-graduate work). If this can be accomplished in other academic areas, is it not possible for the arts?

Components of An Effective Action Plan

If regulations for improvements in these areas of art education were to become more strongly advocated at the state level in the future, a ranking of action plan priorities seems necessary if effective change is expected. School districts currently handle instruction in aesthetics and art criticism to varying degrees. Suggested action plans, likewise, must be individually developed for each district involved. These action plans must be workable in terms of expectations for that district. They must also include structure as well as room for flexibiltiy and creativity on the part of the administration and teachers participating.

The action plan should therefore include the following in the sequence listed:

1. Development of needs assessment for the given school district (i.e., Where does the district stand; where should it be headed?)

2. Enlightenment of school administrators, art and non-art educators, parents, and other community members to the need.

3. Acquisition of commitment to the need on the part of as many or all individuals involved.

4. Development of a well-structured, yet flexible, plan for improvement which is palatable and workable for those involved.

5. Training for those involved in implementation of the program.

6. Implementation of the action plan with the students.

7. Accountability check of those involved along with periodic evaluation and modification of the action plan if necessary for maximum efficiency.

Attention to only selected steps of the above would produce moderate results, if that. Unfortunately, some proposals for improvements in education become doomed to failure when one or more of these steps is overlooked. The subject matter alone of aesthetics and art criticism require careful step-by-step progression. They are not easy concepts for instruction and learning, but teachers can teach aesthetics and art criticism, and students can learn from organized instruction.

Conclusion

Where do we go from here? Until a sound plan of action for overall improvements can be found or developed, individual administrators and teachers can begin to pave the way for their future. The art room need not be a place where students go to "make" every class period of every week. Teachers can gradually introduce more and more discussion about the "making" process, what has already been made or what is about to be made. Active participation in the art room must not only involve the hands but also the minds of the students.

Teacher and administrators must then communicate these expectations to parents and the community in general through methods such as course requirements listings, presentations at back-to-school nights, open house meetings, parent nights, Parent/Teacher Organization meetings, and/or community club gatherings. Progress in these areas of aesthetic education and art criticism in the classroom can, and should, be reflected by school in-building displays, newsletters, etc. Annual art shows need not only display the project work that is made. Teachers and students together can develop ways to show the community the effectiveness of the time spent in the classroom for this purpose. Of course, administrative support makes each of these suggestions easier for the teacher and consequently more effective for the student.

Gradual incorporation of new aesthetic and art criticism resources into the classroom will further help to ease the transition from a curriculum dominated by making to one balanced with perceiving. This could take the form of such items as textbooks, prints, or instructional resource packages and materials.

Those promoting the need for these improvements will meet with certain frustration in the process. It is an effort we in education cannot afford to overlook if one of our goals is to help develop more well-rounded individuals for the society of the future!

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DEVELOPMENT OF AN ACADEMIC MODEL FOR AN INTERDISCIPLINARY ART COURSE ON THE COLLEGE LEVEL

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This paper describes the content and philosophy behind an interdisciplinary team-taught college art course currently being developed at Penn State's Capital College. It also describes the ways in which the author's experience with a previous interdisciplinary course has affected the design of the new offering.

Harold Osborne (1986) has noted that while familiarizing oneself with a masterpiece may take half a lifetime, the purpose of aesthetic education is to equip learners to undertake initial voyages in the artworld, a preparation that will enable them to encounter works of art with discerning awareness and discriminating judgment (p. 14).

It is the position of this paper that no single course in traditional aesthetics, studio art or art history will adequately equip learners to take those initial voyages called for by Osborne. Ideally, students should take courses in all these areas in addition to some capstone seminars that synthesize concepts and personal expression. Realistically, this kind of arts curriculum is not likely to become a required sequence in secondary or higher education. Typically, a college student--art major or not--will elect randomly from art courses available any given semester and graduate with a smattering of art knowledge not sufficient to produce the discerning awareness and discriminating judgement of which Osborne speaks. The likelihood is that the typical high school student and college non-major will be exposed to one or, at best, two art courses during the time he is in school. Even with the new interest in introducing non-studio art courses into the secondary curriculum, the demands imposed by other graduation requirements severely limit a student's aesthetic education.

It would seem, therefore, that what are needed are time efficient model courses that develop what Ralph Smith calls "appropriate dispositions" for appreciating artistic excellence through integration of key concepts in criticism, aesthetics, studio and art history. In these courses students would apply aesthetic and critical theory to the study of art history, art historical concepts to studio concepts, studio concepts to aesthetics, etc. With the luxury of more curriculum time, students could be led from familiar popular arts through increasingly demanding works (a process Vincent Lanier calls "canalization"). Unfortunately, in the typical fifteen week course, this procedure would necessarily limit the scope of significant art to which the student could be exposed.

One reason for the scarcity of concrete interdisciplinary course models is the unwillingness of most university professors to design such courses. Art historians, aestheticians and studio instructors, while concerned with engendering aesthetic awareness, are not likely to take a leadership role in innovative course development. University faculties are comprised of ever more narrow specialists who have more interest in research than pedagogical methods. In his essay, "Art and the Liberal Arts: A Trivial Artificial, and Irrelevant Antagonism," Albert Bush-Brown bemoans the domination of falsely divided fields of study, calls for a redefinition of studio and theoretical courses in art for non-art majors and outlines what should be critical educational concerns. Among these are the development of a capacity to organize one's experience, the development of aesthetic senses of order, and the breaking down of disciplinary barriers that blur such basic goals (Feldman, 1970). As it stands, the task of integration must fall on those art educators who have access to the advice and expertise of artists and scholars in the four discipline areas. Ideally, professionals from these areas would also help teach these interdisciplinary courses.

At Penn State's Capital College, the Humanities Division encourages interdisciplinary study and course development. A small faculty comprised of art historians, historians, literary scholars, philosophers, musicologists, media specialists, and studio artists meet regularly to discuss courses, programs and division goals. The Division suite is directly across the hall from the Education and Behavioral Science Division and the two departments frequently cross reference courses and share faculty. The situation provides a fertile ground for cross-disciplinary pursuits. There is no Art Major but a general art background is required for many of the fields graduates of the program enter. One of the key objectives of the curriculum is to develop aesthetic perception and critical thinking skills. It is out of this academic situation that the course described here developed.

BACKGROUND

In 1984 a course titled "Art History + Studio" was offered at Capital. Developed and team-taught by an instructor in studio and art education (myself) and an art historian (Troy Thomas), the class was intended as an elective for Humanities undergraduates and graduates. This experience has informed the development of the course we are now designing. The goals and content of the new course, however, are substantially different.

In "Art History + Studio," art history was central. We used studio as a means of conveying historical and aesthetic concepts. In other words, we employed affective means to get to the cognitive. The format of the course as outlined on the attached syllabus was lecture/discussion/studio with time equally divided among these areas each week. The objectives were to:

> demonstrate that a work of art is a complex unity involving social and cultural factors as well as formal and expressive values.
>
> make the student aware of the relationships between content, style, form and personal expression.
>
> sensitize the student to the unique expressive possibilities of a variety of media.
>
> sensitize the student to a variety of art styles and forms.

The rationale for combining studio with art history and for making this a team-taught course with an artist/educator and an art historian as instructors is as follows: Having taken art history courses with both studio trained artists and art historians, I was convinced that, while the studio artist brought valuable insights to the study of art history, his knowledge and academic perspective was substantially different in degree and kind than that of the bona fide historian. I felt that if we were to instill in students a true understanding of the discipline, we should recognize this difference. My broad training and experience in art education and in various studio areas coupled with my perspective as a practicing artist complemented the scholarly, academic perspective of the art historian. Our personal training, as defined, persuaded us that studio work lends a valuable dimension to the study of art history that cannot be learned in books and museums. Our experiences in teaching art history and appreciation had demonstrated that students in these courses often did not grasp the subtle relationships between form, media, content and creative expression. Research by Ralph Smith (1986) has identified the importance of studio activities in developing: (a) sensitivity to sensory qualities of artworks, (b) understanding of style, and (c) awareness of formal properties (p. 53). In their end-of-course evaluations, students in our class enthusiastically confirmed Smith's observation. Virtually all of the students whose art training had been primarily academic reported that the studio experience, to an appreciable degree, expanded their perceptions--particularly their awareness of the role of form. A point worth noting here is that these academically oriented students had previously shied away from studio electives because of insecurities about their ability to perform. They were less threatened by a course in which studio was but one of several components.

The text, Edmund Burke Feldman's Varieties of Visual Experience was supplemented with various readings from Wolfflin, Klee, etc. (see course outline).

While students were introduced to some basic critical theories of the past as they related to art historical concepts, and while they exercised critical judgment in critiques of their work, there was no specific attempt to teach criticism per se. The same was true of formal aesthetics. Artworks were studied in the critical and aesthetic perspectives of their times, but no class time was spent pondering and debating perennial aesthetic issues. We studied examples of representative art from the Egyptians to the present day.

In evaluating this course, we would now claim that, while course objectives were met and there were logical connections between art history concepts and studio exercises, the scope of content did not allow the students to become intimately acquainted with any one exemplary work of art. Knowing that students would be dealing with formal problems in the studio portion of class, we emphasized compositional concerns in lectures and discussions. These formal issues sometimes overshadowed other important considerations including biographical and social contexts and the ways in which students were personally affected by the works under discussion. This emphasis became a liability, particularly in discussions of post-modern art forms in which formalist criticism is not only inadequate, but frequently inappropriate.

We also realized that there needed to be a stronger organic unity in the relationships between theory and creative studio expression. The repeated sequence of art history lecture, discussion and studio exercises at times became a bit mechanical.

In the new course, which is as yet untitled, a particular assigned studio project need not accompany every new topic. Furthermore, if a student is moved to respond to an issue through poetry, dance or other medium, he should be given the opportunity. The activities suggested in the following outline may be altered to satisfy individual and class interests. It is critically important that in this new course, students' affective responses are not encumbered by a rigid sequence of highly structured, narrowly defined projects. If a student's personal expression shows evidence of his understanding of the underlying form and content of the art under discussion, it should be encouraged and developed. It will be the responsibility of the instructors to see to it that students' experiences with the art under discussion be vivid, direct and unhampered by poor reproductions and viewing conditions. Whenever possible, students should have contact with real art through gallery trips and work borrowed for class.

The new course description that follows is not comprehensive or fully developed at this point. It identifies philosophies and theories that seem germane to our purposes and outlines a course structure that attempts to impose order on an increasingly complex, pluralistic artworld. After our experience with "Art History + Studio," we felt the need to narrow the historical scope of any future interdisciplinary course we might offer. The modern period's emphasis on the plastic qualities of art--on form and materials, on philosophic expressions about the nature of art and perception, and on comments about popular culture made it the logical period choice for our purpose if we expect to generate affective as well as cognitive responses. While much recent art may set up intellectual barriers to response, it does not contain the religious and cultural barriers that can inhibit our understanding of art of the past.

NEW COURSE SUMMARY

The purpose of the new course is to use an integration of art history, criticism, studio and aesthetics to deepen and broaden aesthetic response to modern and post-modern art (utilizing the cognitive to get to the affective). The revised course will center on the twentieth century aesthetic theories that have most influenced the evolution of modernism and post-modernism. However, before students embark on a study of specific artworks, it would seem logical that they are given the chance to explore what it means to regard a form aesthetically, to become aware of attitudinal changes that must precede the apprehension of aesthetic qualities, and to discriminate these qualities in objects not commonly regarded as art.

Monroe Beardsley (1922) has identified several features that characterize aesthetic experience, although all of these need not be present in order for an experience to be aesthetic. They include object directness, felt freedom, detached affect, active discovery, and personal integration or wholeness (p. 52). The course will begin with an examination of students' detection of these features in their reaction to forms they select to study. A brief survey of major modern aesthetic theories will follow. The question of whether the aesthetic is in the object or in the quality of experience is one fundamental issue that needs to be addressed early on. Some theories to consider would include th existence of an aesthetic emotion (Dewey), "significant form" (Fry and Bell), "presence" (Michael Fried) and psychical distance (Bullough). Formal and expressive theories will be studied in greater depth at appropriate times later in the course. During the first weeks, students will engage in an examination of their own attitudes and responses to a variety of natural and man-made forms. They will bring to class ordinary objects and discuss their potential for evoking aesthetic response. They may try to describe these objects aesthetically in both verbal and written form, perhaps after reading a passage like the one that follows in which L.A. Reid (1956) describes a simple spoon:

> . . . the lines are smooth, easy, liquid, flowing; the handle is deliciously curved, like the tail of a leopard. And strangely, without contradiction, the leopard's tail is finished with little raised nodules like small grapes. It is a queer mixture of a leaf and a leopard. The texture is gray and dull

> like river mist, and it is lit with soft lights shining out of it like the moon out of a misty sky. The sheen is white-gray satin: the bowl is delicately shaped with over-turning fastidiously painted fronds; it is restrained and shallow, yet large enough to be generous. The lines are fine and sharp with clear edges. Thus described, such a concatenation of qualities may sound absurd and incongruous. But if you hold the spoon in your hand, you feel it as a kind of poem which, in a strange way, unites all these, and many other values into a single whole. You feel as you see it that you are living in a gracious world, full of loveliness and delight (p. 147).

Reid's perception of this spoon would certainly meet Beardsley's criteria for an aesthetic response. Discussions could then progress through a hierarchy of art forms from simple still lifes to complex pieces containing various levels of meaning.

It is important that a vocabulary of aesthetic terms is introduced early in the course so that there is a common basis for communication. In fact, formal aesthetics' most important function in this course must be to facilitate communication about specific works and to suggest a range of possible ways these works may be perceived. A secondary function is to identify the necessary attitudes, states of mind and conditions for experiencing aesthetic response that various philosophers have defined. Whenever possible, a philosophy instructor will lead class discussions on these issues.

In Enlightened Cherishing, Harry Broudy (1972) claims the difference between cultivated and uncultivated taste is defined by the fineness of sensory discriminations that are made in the aesthetic image. The role of aesthetic education is to help students make finer discriminations, and further, to train students to employ imaginative perception so they may apprehend sensory content formed into an image that expresses some feeling quality (p. 57).

Therefore, in the first weeks of the course, not only will we discuss what it means to regard a thing aesthetically, we will survey some important basic issues related to the perception of art as defined by art historians like Ernst Gombrich in Art and Illusion (1969), and Leo

Steinberg (1953) in "The Eye is a Part of the Mind" (p. 20). We will also identify some common perceptual barriers such as the "perceptual constancies" Laura Chapman (1978) outlines in her text, Approaches to Art in Education (p. 65).

Recent conceptual and environmental art that may be approached from various critical and aesthetic contexts can be used to challenge stereotypical assumptions and stimulate fresh responses. Because of its unconventional nature, our reaction to it is not affected by the perceptual habits and preconceptions that cloud our apprehension of more traditional forms. A work by Christo, for example, may be appreciated for its formal qualities as well as for its conceptual innovation. Dennis Oppenheim has challenged numerous aesthetic assumptions and conventions such as the need for art to be an artifact, to be permanent, to be planned, to be in one place, to be made by the artist, etc. Both these artists raise crucial issues regarding the nature of art and the tensions between cerebral, sensual and emotional responses.

The second part of the course will center on explorations of both formalist and expressive theory as it pertains to art historical developments of the twentieth century. Students will be introduced to the logical evolution of modern formalist thought from Manet through Newman, Brancusi through Judd, and Fry through Greenberg. Modernism's reinterpretation of the Platonic ideal will be the focus of this area of study.

Studio exercises in working with isolated formal elements of art will progress into more complex design problems involving two and three dimensional composition. Some exercises will be related to specific modernist theories or specific artist's innovations. For example, in the discussion of the rejection of illusionist space in favor of an abstract picture space, a study of Cezanne could lead into studio work in which students would explore color's spatial properties. Applying a variety of color schemes to a simple still life drawing, they would try to, in turn, negate and exaggerate pictorial space. In studying the principle of truth to the flatness of the picture plane, students would engage in drawing and design problems that emphasize positive and negative spatial patterns. A survey of formalist thought beginning with Cezanne and continuing through Cubism, Constructivism, and post-painterly abstraction could also provide students with the background to design their own formal problems. Studio work should be structured not only to help students grasp relevant art historical, critical and aesthetic issues (cognitive function), but should also encourage affective response, which will, in turn, be subject to critical class analysis. One way to encourage a strong aesthetic response to structured formal studio porblems is to design striking, dramatic or evocative still-life arrangements that emphasize selected formal properties.

Affective studio response may be more easily generated in the part of the course that focuses on expressionist theories and styles. This section may begin with Van Gogh's letters, and proceed through the German Expressionists, Kandinsky, Giacometti, Abstract Expressionism, and Neo-Expressionism. Students must be acquainted with the artist's working process. This is especially true in studying the Abstract Expressionists. Films of Pollock and other members of the New York School at work should precede any studio response to this style. Studio sessions would sensitize students to (1) the sensuous, tactile qualities of paint and, possibly, clay and (2) the symbiotic relaionship between expression and the artist's contact with the medium. Susanne Langer's theory of art as symbolic expression will be the focal point for formal aesthetic study and could provide an interesting theoretical perspective from which to evaluate the style, purpose, and content of post-modern representation. A major issue to consider would be the difference between Neo-Expressionism and superficially similar earlier forms of representation and expressionism. A trip to New York galleries would be necesssary at this point in the course.

Time should be set aside at a convenient time in the course for the art historian to discuss art as symbolic structure and as cultural expression. Guernica could be the focus of this talk and would afford the opportunity for students to become intimately acquainted with an important, multi-faceted work. A related studio activity would be unnecessary anc, probably anti-climatic, considering the emotional power Picasso's masterpiece has. A discussion of the difference between symbols in past artistic traditions and symbols in post-modern art could follow.

The last section of the course includes Surrealism, Anti-art, Dada, performance art, Pop and recent conceptual works. Critical writings by Duchamp (1958) and Danto (1973), among others, elaborate on issues touched on in the beginning of the course. During these last weeks, students will plan and execute installations around the campus. The assignment makes the class responsible for generating aesthetic responses among the rest of the college community and in so doing, forces class members to experience ways a larger public may influence an artist's aesthetic response to his own creation.

One final note: In addition to the need for courses like this as general college electives, such offerings are needed to help art teachers and classroom teachers understand the nature of the four disciplines in the elementary classroom but first, the teacher should himself have substantive instruction and substantive experiences in the arts.

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THOUGHTS ON TEACHING AESTHETICS AND ART CRITICISM TO SCHOOL CHILDREN IN AN ART MUSEUM

Bay Judson

Introduction

While the business of art education in art museums may share some of the same content and aims as art education in schools, the differences between these settings and institutions are myriad. Perhaps the most salient distinguishing feature of art museums is that they exhibit real art. Richard Muhlbeger (1985), now an art museum director, who had been trained as an art historian, describes an incident that occurred on the second day of his career. A child asked him, "Where is your Whistler's Mother?"

> I realized the assignment was not that of the art history classroom. I became preoccupied with getting across to those children that all the things they were looking at were original, unique works of art, created by human beings, and not produced by machines. I gave at least one sixth-grade tour every day for that first year, and it was a kind of salvation for me. I learned to anticipate the expectations of the youngsters and to answer their questions. The idea that masterpieces are mass produced, I was chagrined to learn, was not uncommon.

My suspicion is that every museum educator has a similar version of this story to tell. Mine is simply that every time I lead a workshop for teachers, at least one of them draws me aside in the galleries and asks in a conspiratorial whisper, "Are these originals?" Clearly, museums have a problem.

On the very first page of Art as Experience, John Dewey (1958) takes note of the peculiar paradox of art museums, the fact that they offer fabulous works of art that are inaccessible and removed:

> When an art product once attains classic status, it somehow becomes isolated from the human conditions

> under which it was brought into being and from the human consequences it engenders in actual life-experience. When artistic objects are separated from both conditions of origin and operation in experience, a wall is built around them that renders almost opaque their general significance. . . .

The theme of the art museum as a special place set apart from the everyday world can be traced all the way back to its Greek roots. In America it grew out of what Joshua Taylor has called "the athanaeum approach to knowledge" (1975, p. 37), that of collections of artifacts representing universal knowledge, popular in the early 1800s. Towards the end of the nineteenth century, a new consciousness of artistic values arose, and "art was no more a cultural curiosity, but the means for a special, life-enhancing experience" (p. 38). Taylor also notes how museum architecture developed in parallel fashion, as "noble palaces."

> By the early part of the twentieth century there was a well established museum archetype that reflected the elevated concept of art, no matter how small the structure or superficial the reference. It spelled permanence, selectivity, and discreet withdrawal from surrounding urban activity. (p. 42)

Despite this elitism, the unique educational role of American museums has always been acknowedged. Museum director Charles Parkhurst's description (1975) encompasses both aesthetics and art criticism:

> A museum is not a school, but has been called "a parallel education system" doing what schools cannot do, making the confrontation of object and viewer possible and allowing an aesthetic experience to take place. And an educational experience occurs, too, as the viewer discovers the essential tendencies of the artist's mind manifest in the work of art. (p. 97)

Even a brief search for a clear and precise definition of aesthetics and aesthetic experience yields a plethora of terms, definitions, and descriptions. Webster's New World Dictionary (1958) offers the following definition of aesthetics: "the study or philosophy of beauty; theory of the fine arts and of people's responses to them." The art historian and museum curator Edward Henning (1975) refers to the "informed and sensitive perceiver" (p. 29) who gains insight into works of art, into the inner experience of the artist. Citing Wittgenstein's notion of "inner" or "private" events and Worringer's notion of empathy, Henning states that "a pictorial work of art reveals subjective experience by articulating it in a pre-verbal form. If it cannot be articulated in logical sentences, it can be felt, expressed, and communicated by the artist in his own "visual language" (p. 29). Henning locates aesthetic value in the relationship between the work of art and the perceiver.

Psychologist Ellen Winner (1982) writes an extensive review of recent research on visual perception, the ability to read pictorial expression, sensitivity to style and composition, the development of aesthetic judgment, and criteria determining aesthetic preferences, and then concludes:

> The art of reading pictures depends upon a multiplicity of skills. . . . Reading pictures as works of art requires that the viewer perceive far more than what is represented. Only if the seduction of the representational content is resisted can the viewer perceive style, composition, and expression. Adopting this pictorial attitude is not unlike adopting a metalinguistic attitude when reading a work of literature . . . " (p. 142)

Finally, the artist and art critic Walter D. Bannard (1975) offers this vivid, empirical description.

> Aesthetic pleasure is all, and only, experience. It is estranged from words and divorced from effect. It is intense, swift, lively, unpredictable, unalloyed, indescribable and real, and it has value. I cannot afford proof of this value in words because it does not rest on principles. It is not easily had, but once in hand it comes across as a fine joy . . . (p. 164)

These perspectives offer ways of framing the question: how to educate children in such a fashion that they become sensitive and informed perceivers, that they develop the art of reading paintings, that they experience the fine joy of aesthetic pleasure? In spite of the fact that museums and their resources are physically, socially, and psychologically removed from schools, I believe that there are important commonalities between them in teaching those aspects of art to children.

ARTexpress School/Museum Projects have been and continue to be developed by the Children's Room staff of the Carnegie Museum of Art. Established in September, 1980, the projects are physically based in a studio space specially designed for children in the Sarah Scaife wing which opened in 1975. The space itself has determined the projects' rationale, design, and implementation to a certain extent. The fact that it is a studio, for example, has meant that "doing art" would be a large part of whatever program might take place there. This availability of studio space for children with direct access to the museum galleries is quite unique among art museums and places the programs which occur there closer to school art programs than many art museum education programs which rely solely on museum galleries as their locus. In some art museums, such as the Metropolitan, a windowless basement area is provided for studio activities. The Cleveland Museum of Art, however, has provided an entire wing, designed by Marcel Bruner, for educational programs which does contain well-appointed studios.

The initial purpose of the School/Museum program was to "develop children's skills in visual perception, self-expression, and imagination through direct involvement with the collections of Carnegie Institute," as stated in the first Resource Book, published in the spring of 1981. The most recent hand-out on the program adds "critical thinking" to the list of skills to be developed, indicating a more explicit emphasis on involving children's cognitive processes in responding to art.

The revised 1982 version of the Resource Book continues the program rationale by stating that "each project connects both students and their teachers with museum objects through a series of workshops which combine learning-to-look activities with creative art projects." The 1986 re-working of this sentence includes the phrase "talking about art," thus reflecting the deliberate addition of verbal dialogue in the program.

The overall design of the program has varied only slightly since 1980. First, a planning meeting between the classroom teacher, the art specialist, and the team of three museum teachers takes place. An appropriate program theme is selected according to the students' needs and interests and the school curriculum at that time. Six themes were offered originally; nine are currently available. Groups of up to thirty-five children from grades three, four, and five may participate, and each theme is adaptable to these three levels, as well as to special curricular interests and to children of a variety of backgrounds and developmental levels.

Program themes are developed drawing on three main criteria: objects in the museums' permanent collections; school curricula; children's interests and abilities. The thematic approach uses a particular content area as the unifying element of a project and attempts to provide a meaningful sequence of activities determined by this content and by the three criteria mentioned. It is an organic process rather than an additive one. The elements of studio, art history, art criticism and aesthetics are intertwined throughout, rather than covered in discrete time allotments. The focus of each project is visual art, yet the themes are designed to be extended by the classroom teacher, or related to the other academic subject areas such as language arts, math, science, and social studies. The classroom teacher and art specialist are provided with a list of program themes, briefly described, and with complete lesson plans for each theme, before the planning meeting. During the meeting they are encouraged to ask questions, make special requests, and provide specific information about their students to the museum teachers. The program themes include: Animals from A to Z; Earth, Sky, Water; Magnificent Middle Ages; Masks & Myths; Master Builders; Pittsburgh: Past and Present; Portraits; Symbols & Ceremonies; and Treasures of the Earth.

After the planning meeting, a series of three workshops takes place. The first is conducted in the school and lasts for two classroom periods (approximately an hour and a half). The second and third workshops meet in the Children's Room of Carnegie Museum of Art for two and a half hours each.

This schedule provides a total of six and a half hours of actual contact time between the museum teachers and students and their teachers. Lovano-Kerr (1985) reports that

> Although some form of art activity occurs in almost all elementary schools in the country, such activity is usually presented by the classroom teacher rather than the art specialist. Mills and Thompson (1979),

> in a recent survey, found that classroom teachers were responsible for teaching art in two-thirds of the states. Art instruction provided by art specialists was reported by only twelve states. Time allotments were found to vary widely among the states. Children were likely to receive only 15 to 30 hours of art instruction per year at the elementary level (Mills & Thompson, 1979)." (p. 218)

These findings indicate that ARTexpress School/Museum Projects provide a substantial percentage of professional art instruction in the museum setting to students and their teachers in comparison to current levels of art instruction in schools. The fact that each of the three workshops is much longer than the typical school period allows greater continuity and greater concentration among content areas.

Each school year a total of twenty-five ARTexpress School/Museum Projects are purchased by a variety of schools: public (city and suburban), private, parochial, and special education. These schools offer their students art instruction ranging from one period per week taught by the classroom teacher to several periods per week taught by an art specialist. The quantity and quality of art instruction time in the school is one of several important factors which may affect students' performance in the areas of art criticism and aesthetics during a project.

There also appears to be a high correlation between the degree of "curricular fit" (how well the theme chosen fits into the school curriculum) and the students' success and enjoyment of ARTexpress School/Museum Projects. In several schools the same classroom teacher has been able to participate in the program for as many as four or five consecutive years. This has fostered a true collaboration between the classroom teacher and the museum teachers and results in students who are often better prepared to participate in their project, especially in the areas of aesthetics and art criticism. For example, children who have some familiarity with life in the Middle Ages are more able to grasp the significance of a reliquary chest or medieval tapestry when they visit the museum than those who haven't. They are eager to share their knowledge orally, thus discussions about art objects tend to flow easily and include some of the language of art history, criticism, and aesthetics. Being able to share information relating to the project theme does not necessarily guarantee a sophisticated level of understanding, however. Museum teachers note with regularity that some students, especially those from private schools, tend to sound more sophisticated than they really are. They are so eager to get the right answer that they may fail to find intrinsic personal meaning in responding to art.

Congdon's (1986) analysis of the use of folk speech by folk artists in talking about their art demonstrates that colloquial language indicates complex perceptual and conceptual functioning. Sometimes folk art talk may be more meaningful to students than the use of formal, art criticism terms. By extension,

> the more art teachers allow students to express themselves verbally and in writing in language which is reflective of their own personal and cultural understanding, the better chance they have of expanding their knowledge of the artist's experience.

This position is based in part on the argument presented by Karen Hamblen (1984) that when art educators teach art criticism they tend to use expert knowledge and abstract language skills. By so doing, they join what Hamblen calls the Culture of Aesthetic Discourse (CAD) and demonstrate an elevated class status. Hamblen's fear is that art criticism conducted in classrooms in this manner is an elitist, exclusive activity. By incorporating the folk speech of artists and by allowing and encouraging children to express themselves verbally in personal ways, Congdon hopes to avoid this problem, to help more children become involved with the enterprise of art criticism and to promote a pluralistic approach to understanding art.

Several instructional methods used in ARTexpress School/Museum Projects incorporate folk speech and children's personal language in teaching art criticism. The methods used include storytelling, portrait interviews, and dramatic play with puppets. Storytelling, an oral folk tradition, serves several purposes. The primary one is to model for both students and teachers the use of personal and everyday speech in talking about art. Storytelling has proven to be effective with a variety of learners--the pseudo-sophisticated private school students as well as students from low socio-economic backgrounds who possess their own unique styles of speech. When simple and dramatic stories are related to works of art, children are motivated to look and to listen. Examples of stories related to works of art in the museum used in ARTexpress School/Museum Project themes include: the tale of Pittsburgh's renowned folk hero, Joe Magarac, told in front of the mural, The Crowning of Labor, by John White Alexander in the Pittsburg, Past and Present theme; the myth of Athena and Arachne told beneath a large bust of Athena as part of the Masks and Myths theme; the legend of St. George and the Dragon related in front of a Yugoslavian panel painting of that subject for the Magnificent Middle Ages theme.

The wall around artistic objects cited by John Dewey and the elitist quality of formal art language referred to by Hamblen and Congdon, begin to dissolve a bit when an exciting story is told in front of a work of art using colorful, everyday language, then followed with a discussion. The use of storytelling does not, however, preclude teaching art words and concepts. The 1986 Resource Book includes vocabulary and definitions under a "Notes for Teachers" section following each set of lesson plans. These words and concepts are used along with everyday words by the museum teachers. By including them in the Resource Book, classroom teachers and art specialists are encouraged to reinforce their use by students as well.

Other examples of using folk language to describe and analyze works of art occur in a theme called Portraits, People from the Past. After viewing an animated film, This is Your Museum Speaking, in which portraits come to life and talk to a museum guard, students look at portraits in the museum and participate in live interviews with them. This first interview is conducted by the three museum teachers, one of who asks questions in the style of a TV reporter. The other two teachers pretend to become Robert Colt and Lady Grace, the two people represented in the painting. Questions about their life style, clothing, personalities, etc. are asked and answered on the basis of the visual evidence found in the painting, as well as what is known from other sources about it. Next, the students are divided into small groups and go off to conduct interviews with other portraits in the galleries. After the groups have completed several interviews, each student chooses a portrait to sketch. These sketches are then developed into puppets, each possessing its own unique personality. During the final workshop the puppets are carried into the contemporary galleries by their creators. There the students study the paintings, choose one in which their puppet would like to live, and explain to their peers why, in their own words.

In describing the development of an elementary art curriculum intended for national distribution, Chapman (1985) states:

> For pedagogical reasons, students benefit from imaginative identification with the role of being an artist, a designer, an architect, an art critic, and art historian, a collector of art: but these roles do not exhaust the possibilities and in any case are not viewed as modes of inquiry to be emulated or mastered in their own right (Greer, 1984) or as a form of pre-professional training as suggested by Clark and Zimmerman (1978). Rather imaginative identification with such roles is encouraged to develop an affinity for their use as frames of reference for experiencing art and building an awareness of the fact that some adults choose to devote much of their time and energy to the creation of art or to the study of art.

In the Portraits: People from the Past theme, the imaginative identification process referred to by Chapman is expanded to include the familiar world of TV interviews with real people and of toys, (i.e., puppets) that students create and use to make individual choices and to tell stories relating to works of art. Students experience the roles of being a reporter, a person in a painting who existed in another time and place, and a storyteller, as well as that of an artist. In these roles they experience and explore two very different types of art--realistic portraits and contemporary paintings--in ways that are personally meaningful as well as descriptive and analytical. Their knowledge of what art is, is expanded by new perceptions, concepts, and language. By starting where children are and by setting up a structured yet open-ended situation in which they can experiment, children are brought to new knowledge, both visual and verbal, then encouraged to use that new knowledge creatively. They create imaginative art work of their own, stimulated by the images they have found, observed, studied, and played with in the museum.

Many art teachers today feel strongly that the only role for art criticism in art education is in relation to students' own studio production. Pistolesi (1986) decries Feldman's "adult model of description, analysis, interpretation" as "a passive form of art criticism" (p. 19) and states that "museum programs are especially guilty of this methodology" (p. 19). She prefers to emphasize students making art while being encouraged to engage in "inner dialogue" in relation to their own work. The claim is made that the "realities of the classroom," such as limited language skills, boredom, and discipline problems, are best coped with by the active process of creating. Looking at, analyzing and talking about works of art by recognized artists should only occur when prompted by something within the student's own work. This narrow and defensive perspective is unfortunate. Six years of experience with ARTexpress School/Museum Projects demonstrates the sheer synergy of combining studio art making with looking at and talking about art other than the student's own. More importantly, students' knowledge bases of ways to create are significantly increased. The proof is in the pudding: the art work produced in ARTexpress School/Museum Projects is highly original and individual while integrating many *visual quotes* from works of art in the museum. Examples of *visual quotes* include a special color combination, a particular use of foreshortening in a figure, or a type of overlapping in a landscape reminiscent of, or echoing, a specific work of art in the museum. Visual quotes are used by students for their own expressive ends and indicate that individual visual learning events have occurred. They mean that students have seen and understood art techniques and concepts and have chosen to use them in their own ways, for their own reasons. Visual quoting is not the same as copying because it demonstrates a child's unique adaptation of a means of visual expression, a personal synthesis of new knowledge already possessed. Visual quoting is practiced by artists frequently. An example is that of Picasso, who quoted African masks in *Les Demoiselles D'Avignon*. The action of visual quoting in that instance redefined Western art. When children make visual quotes of art works in the museum, they too are redefining art for themselves. By making such an aesthetic choice, or series of choices, they are engaged in intellectual decision-making, in the process of critical thinking in visual terms. This is not the same thing that an aesthetician or an art critic does, because their medium is words, not visual images.

A helpful approach to teaching critical viewing and thinking skills in verbalizing about art has been presented by Karen Hamblen (1984). Focusing on constructing questions for effective art dialogues, Hamblen's suggestions include types and examples of questions to use (or not to use) in teaching art, including studio art, art history, art criticism and aesthetics. Her seventeen recommendations for framing questions and eight suggestions for teachers responding to student answers consistently reinforce open-ended, divergent responses, elaboration, and a variety of interpretations in all areas of art instruction. They clearly demonstrate appropriate ways of talking about art with children that do not place children in passive roles, but allow and encourage them to use their minds and whatever verbal and perceptual skills they already possess.

The thematic approach of ARTexpress School/Museum Projects combines visual and verbal learning processes under what Elliot Eisner (1969) has called instructional objectives and expressive objectives. Instructional objectives involve intellectual codes and skills, tools which enable students to profit from and contribute to their culture. Instructional objectives specify behaviors which students will acquire. On the other hand,

> an expressive objective describes an educational encounter: it identifies a situation in which children are to work, a problem with which they are to cope, a task in which they are to engage; but it does not specify what they are to learn from that encounter, situation, problem or task. An expressive objective provides both the teacher and the student with an invitation to explore, defer or focus on issues that are of peculiar interest or import to the inquirer. An expressive objective is evocative rather than prescriptive. (p. 93)

Examples of instructional objectives in the theme The Magnificent Middle Ages are that students will learn about castle construction and heraldry in the Middle Ages. Expressive objectives include creating an original sculpture of a dragon or mythical beast, using ideas collected in the museum. Instructional and expressive objectives are intertwined in a sequence of instructional strategies and unified by a single, common theme.

Another new feature of the 1986 Resource Book is suggested questions for classroom teachers and art specialists to use when evaluating their project. These questions also reflect the combination of instructional and expressive objectives. They do not include vocabulary quizzes and slide identification tests. Rather, classroom teachers and art specialists are encouraged to make their own observations of what learning has taken place, asking questions such as these:

> Have students demonstrated knowledge and understanding of heraldry and castle architecture as well as originality in their art projects?
>
> Can students use new vocabulary related to the Middle Ages in discussing the heraldic designs and castles they created?
>
> Can students name their mythical beasts and explain what they symbolize?
>
> Do the mythical beasts they created contain a variety of animal parts combined in unique ways?

By tying instructional and expressive objectives together, ARTexpress School/Museum Projects offer an integrated, yet open approach to enlarging children's knowledge of the rich, cultural treasures of the Middle Ages, as well as their skills in visual expression. The implicit assumption is that children will expand, both cognitively and creatively, in ways that have intrinsic meaning for them.

Conclusion

In an essay titled, "The Museum and the Pressures of Society, "Robert Coles (1975) has collected a series of poignant anecdotes concerning troubled black children and their reactions to visits they made with him to the Boston Museum of Fine Arts and the Isabella Stewart Gardner Museum. As children, and later as working adults and parents, their responses are full of the bitterness they experienced.

> If you visit the museum, you come back and you have to forget about the nice place, and the pictures. If you don't, you're in trouble. Try not to think about how some people have it good; that's what my grandmother used to say. (p. 191)

This response is not the whole picture, however. Coles also includes the reactions of a black woman to a print of Renoir's Le Bal a Bougival from the Boston Museum of Fine Arts. The print shows a dancing couple and was given to this woman's mother by her wealthy employers, who were also museum patrons:

> I stop every day, once or twice, and look at the two of them, and somehow I feel better. Don't ask me why. I'll be sitting on a chair with my head nearly down to the floor, and suddenly I'll look up and they'll still be there, holding each other and looking happy, and so I'll feel a little happy myself. (p. 194)

The essay concludes with a plea by Coles that additional opportunities be provided to people who may not know anything about art or museums, opportunities to dream and to be sanctioned in their quest for life's meaning in spite of the difficulties of class difference. Art museums and the objects inside them may indeed be surrounded by walls and words which are difficult, if not painful, to penetrate. What is offered in art museums, however,--the license to muse--may yield rich personal, as well as intellectual rewards.

The goals of art education and art museum education should include teaching art criticism and aesthetics in ways accessible to all children, not because it is inherently desirable to produce sensitive and informed perceivers who have developed the multiplicity of skills required to read pictures, minature versions of adult connoisseurs. Rather, it is because learning to respond to art offers a variety of useful ways of knowing the world and oneself more fully. Children's ability to construct personally relevant meanings about art objects must be nurtured and expanded by new knowledge which is presented in ways that are coherent yet creative. The name ARTexpress contains the idea of integrating inner selves and outer worlds: students travel in the space of an hour or two to other cultures and historical periods; they also have opportunities to express themselves as individuals enriched by these travels.

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MUSEUM TEACHING AS A LEARNING LABORATORY

Diane Brigham

This paper is based on the premise that the primary purpose of museum teaching is to facilitate in the learner direct and rewarding experiences with original works of art. At the Philadelphia Museum of Art last year that experience was offered to some 50,000 school students. The specific objectives and works of art vary, different strategies are tried, but always the aim has been to "increase the number of excellent experiences individual visitors have with the original art object" (Williams, 1985, p. 113). As discussed at length in the editorial in the Summer 1985 special issue of Journal of Aesthetic Education this excellent visitor experience can be taken to mean aesthetic experience and appreciation. The museum educator helps learners acquire the skills and propensities for such appreciation.

This purpose must be considered in light of current demands from the schools and museum administrations. Educators in schools are becoming increasingly concerned with teaching content in aesthetics, art criticism and art history to create a balanced curriculum. There is a need in the schools for the kind of experiences museums provide. At the same time, museum administrators are asking their educators to do more in the areas of public programming and publications designed to serve larger and more diverse audiences. Both demands are positive ones because they indicate increased value put on the sort of work museum educators do.

However, teaching time becomes more precious as educators are asked to serve larger audiences with the same resources. Live gallery teaching could be considered a poor use of resources, since the numbers served are limited. Yet it is the most important endeavor museum teachers do and has the most direct impact on learners.

The model being proposed here can aid speculation on how the dilemma can be resolved. It involves building on present strengths in gallery teaching, and maximizing their impact by considering museum teaching as a kind of learning laboratory. A laboratory is "any place, situation, set of conditions or the like, conducive to experimentation, investigation, observation, etc" (Random House Dictionary of the English

Language, 1973). Museum teaching programs can be used to experiment with new ideas, investigate the effects of various instructional strategies and observe student responses to interactions with particular works of art.

Of course, the primary purpose of museum teaching must remain the fostering of individual learner's ability to experience a work of art. But that event is a relatively rare and specialized one, and we ought to expand our teaching impact in ways which do not detract from the individual's experience. By investigating, experimenting and observing museum teaching, the impact of our efforts will be greater as we reach larger numbers of teachers and educational decision-makers and learn more about the process of teaching with art.

If museum teaching is conceived of as a learning laboratory, numerous aspects can be investigated. Three will be addressed briefly in this paper:

1. The particular nature of museum teaching
2. Learning objectives and instructional strategies
3. Characteristics of effective museum teachers

The Particular Nature of Museum Teaching

What is the particular nature of teaching in an art gallery which makes the event worthy of study?

First, museum teaching is centered around original works of art. Museum teachers are in the unique and fortunate position of having access to the original object. The object is the reason the museum exists and is what makes the museum worth visiting. Because the museum houses a collection of works, the museum teacher has access to a potentially wide range of art to compare or trace a theme, a time, or a culture. Museum educators are not charged with teaching studio-related content as are classroom art teachers. The scope of museum teaching is limited by the works of art housed there.

Second, the learners who come to the museum have particular expectations of the experience. Students usually know, at least, that they will be looking at art, rather than making it. This is a different expectation than the one they typically hold when entering the art class at school. Other expectations may be positive or negative, but the student is somewhat prepared for the sort of work she/he will be doing: looking.

The learners who come to the museum are of wide diversity in terms of preparedness, age level, and ability. They also come with different levels of intellectual curiosity, from limited interest, to a desire for entertainment, to an interest in scholarship. This diversity is a fertile area for the study of individual aesthetic reponse.

All teachers aim to help their students become independent learners aimed with skills to meet the challenges of the world. This aim is even more critical for museum educators. The time spent with individual students is so short--usually a one time lesson, sometimes several more. Every minute must be utilized in a way that the student will want to learn more about these objects, on his/her own, and is empowered with the essential skills and concepts to do so. Future encounters with art in museums will only happen if the student deliberately seeks them out, so the lesson must be enjoyable and significant to the student. There are precious few chances to teach skills and promote attitudes in museum teaching. After that, the student is on his/her own.

Because the area taught is limited in scope, the value of experience teaching thousands of students adds up quickly. Museum teachers may have little idea of how children learn to draw, but can predict with reasonable accuracy how they will respond when asked about a work of art. The question has been asked many times, and answered by many students. Museum educators can be expected to know what can be accomplished in a gallery lesson. And in the case of some museums, such as the Philadelphia Museum of Art, the nature of museum teaching includes the contributions of professional museum teachers, trained in art and education. The value of professional teachers in museums has been argued most forcefully by Williams (1976, 1984) who considers professional master teachers essential to museum education programs.

Another particular quality of gallery teaching is that the encounters the class has with works of art can promote genuine aesthetic experience for the teacher as well as the student. The class is truly "in it together." The student frequently contributes new connections and insights to the group's understanding of the work. Teachers can learn from the students' insights, the students witness the aesthetic experience of their teacher, and a richer experience results.

In museum teaching, works of art are approached as multi-dimensional objects. The work is addressed from a variety of approaches rarely differentiated by such labels as aesthetics, criticism, history, culture. Approaches are combined in an intuitive mix, to help students gain a personal value or meaning from the work.

A final aspect of the nature of museum teaching is a problematic one. Throughout the field, the need for evaluation has become a primary concern as most recently noted by Munley (1986). Up to this point, perhaps due to the lack of consensus on the nature of learning from objects, there has been little demand for results. Museum teachers have only been accountable to their students and themselves.

These eight properties of museum teaching can provide, with further study, new insights into the value of teaching with objects.

Learning Objectives and Instructional Strategies

Keeping in mind the particular nature of gallery teaching which distinguishes it from classroom teaching, an outline of gallery learning objectives and of activities can be beneficial in the development of aesthetics and art criticism curricula. Following the model of a learning laboratory, these objectives and activities should be observed, investigated, and be subject to experimentation. Figure 1 highlights several learning objectives currently in use at the Philadelphia Museum of Art which fit within the areas of aesthetics and art criticism. These objectives suggest some appropriate content for aesthetics and art criticism. The activities document what happens in museum lessons for the benefit of those planning related lessons, replication in other museums, and for adaptation to other formats.

This selection represents just a beginning. Documentation and study of all learning objectives and activities can maximize the impact of museum teaching substantially.

Figure 1: Selected learning objectives and instructional strategies

Objectives	Strategies	Museum Lesson/ Grade Level
Aesthetics The students will learn:		
how to formulate a definition and test it; to examine their conceptions of art;	Students share lists of types of things they consider to be art. Teacher and students question and defend each others' choices. Then students develop own definition for art. Teacher records all phrases from these definitions whole group agrees on to formulate group definition. Test the definition with several objects in museum: a painting, armor, medieval folding chair, student's own folding chair.	Upper Darby Multi-Visit Fifth Grade Program
to question their own concepts of art, particularly realistic art and abstract art.	Students list characteristics they consider to make art "realistic" and "abstract". Using a teacher-developed worksheet scale (based on previous student responses), students rate how realistic or abstract paintings by P.P. Rubens, F.X. Winterhalter, and V. Van Gogh seem to them. Discuss and defend their differing characteristics and ratings.	Realism to Abstraction, High School

(Figure continues)

Objectives	Strategies	Museum Lesson/ Grade Level
Criticism The students will learn:		
to sustain attention to a work of art to develop a more thoughtful response to it;	Students look at a work "as long as they want" (usually 30-45 seconds), then turn around, and are asked questions about their observations. After noting the diversity of their responses and their inability to recall basic facts, or the "story" (Are there people in it? What is going on?, etc.), students look again more enthusiastically, and they analyze the painting, and their initial process of looking at it.	Perception Games, K-3 Learning about Looking, 4-6
how to interpret meaning of a work by considering both subjective responses and objective characteristics;	Use "Evolution of Madonna Image" worksheet with a Romanesque and Gothic Madonna statue in museum. Students choose a word or phrase from pairs of subjective responses (strong-gentle) and objective characteristics (curved-straight) and then discuss possible reasons for each work's style, and why Madonna images changed over time.	Art of Middle Ages 6-HS
that critics use a variety of criteria by which works can be evaluated.	Students use worksheet listing criteria for a variety of styles of modern art (Minimalism,	Modern and Contemporary Art, HS

(Figure continues)

Objectives	Strategies	Museum Lesson/ Grade Level
	Abstract Expressionism, etc.) and choose works in gallery which they feel does each best.	

Observed Characteristics of Effective Museum Teaching

Observed characteristics of effective museum teaching may also benefit those who would plan to teach with works of art. Due to the lack of research, the determination of effective is somewhat subjective but suggests observed success in achieving the types of objectives outlined earlier. These characteristics are based on my observations of colleagues including Ted Lind, Marla Shoemaker and Julie Valenti.

1. The activity is always focused on the work at which the students are looking. Muhlberger (1985) attempts "to be specific in my work; never general; to treat only what could be seen by me and my audience and to edit all else from my presentations; and to discover personally the drama that is in art so that others might experience it too" (p. 96). Effective teachers take full advantage of the unique quality of encountering the original. They answer a student's question by asking him/her to look at the work for the answer whenever possible.

2. In the most effective lessons, the students are engaged actively, intellectually, and frequently physically. They are writing, debating, ranking, listing, role-playing, dramatizing, measuring, imagining, miming. Teachers view themselves more as facilitators of an encounter or aesthetic experience and less as the source of information. Children match adjectives with paintings, or look around and choose their favorite, write a newspaper review from the time of the artist, and ask and answer questions of each other.

3. Since many of the objectives are skills or attitudes (propensities), students are given an opportunity to practice and engage in what is being taught in more and less structured ways. Always, time is allotted for personal looking in a gallery. Students might list

criteria for a successful work of art, and then try selecting works which meet the criteria.

4. There is a belief in the student's ability to do the high-level thinking required of them in these encounters with works of art. Effective teachers have high expectations for the quality of the student's response. Even if it takes extended time and assistance, teachers encourage the students to think and respond.

5. Teachers refrain from proffering their own opinions, except infrequently when stated as such. They do not intimidate students, or prejudice their neophyte opinions with phrases like "this great painting". Otherwise some students may feel forced to express a reaction or opinion they don't really hold in order to be correct.

6. Flexibility is an important quality in museum teaching as it is in the classroom. Teachers are open to that unexpected moment stimulated by a child's comment, or a reaction to a work you planned to pass by. Not only open to them and allow them to happen, but seize them as a prime teaching opportunity. When students ask challenging questions such as "Who decides what should be hung here?" "How do they decide?" "Was this stuff made for the museum or for some other purpose?" "Are dinosaur bones 'art'?" they are thinking about aesthetic issues. Effective teachers use these questions, which could be given cursory answers, as fuel for lively and significant discussions.

7. Museum teachers, because they are unfamiliar with the students, must be flexible in planning as they quickly assess, in 4-5 minutes, the ability, interest, and expectations of these particular young people. Fines, a respected British museum teacher, has extensively analyzed his own "initial stages of meeting and making relationships out of which learning can grow" (1984, p. 57) and finds it critical to the lesson's success.

The three preceding sections have outlined how museum teaching can be investigated as to the particular nature of gallery teaching, selected objectives of teaching, and characteristics of teaching effectiveness.

If we continue to consider museum teaching as a situation "conducive to experimentation, investigation and observation," how else can this laboratory be best utilized to study and improve the teaching of aesthetics and art criticism?

Of primary importance is the continuation of regular, ongoing professional museum teaching. This provides the direct experience to be studied. Teaching is the fuel which fires all other endeavors--it is the source of data to study and the inspiration to do so. Williams (1985) refers to "mastery-level teaching in museums" (p. 117) as one key area . . . . where decisions and actions are most likely to produce excellence in object-centered education" (p. 115).

This gallery laboratory should be a site for critical observation by colleagues from the classroom and other museums on a long range basis. Teachers who accompany their classes to lessons should use the opportunity to observe and analyze what is taught, how it is done, and evaluate its success. Perhaps the methods of participant observation or educational criticism would prove useful here. In-depth extended observation/investigation methods might involve in-service teacher residencies in museums, using museums for student teaching experience and formalized internships for art education students. The museum laboratory concept emphasizes the importance of documentation of philosophical basis for museum education as well as practical teaching strategies.

Multiplier materials and programs should be the subject of experimentation. "Reaching large audiences with limited professional personnel requires educational techniques and systems with multiplier effects" (Williams, 1985, p. 119). Many museum multipliers are meant for direct use by an audience (written self-tours, audio-visual programs, etc.), but materials meant for teacher use would also prove to be effective multipliers if based on sound educational theory and content. Teacher guides to museum collections and adaptable strategies for the classroom should be expanded, evaluated, refined, produced and disseminated to multiply the effect of insights gained in gallery teaching.

The museum site should be utilized as part of teacher-training programs. The Commission on Museums for a New Century (1984) recommends that "special attention be given to nurturing the elements of a successful museum-school relationship at the most basic possible level: as an integral part of the undergraduate, graduate and continuing education of teachers. Learning based on objects is such a critical part of the educational process that no teacher should be permitted to overlook its potential" (p. 68).

Those who teach in museums and are involved in the study of what occurs there should take a leadership role in formulating priorities of what should be taught in museums. They should, armed with a philosophy of museum education and a commitment to improving it, have a role in determining curriculum content in aesthetics, art criticism and art history.

While museum educators may aim to address aesthetic or critical concepts in their teaching, these areas of study are rarely requested by the classroom teacher. Instead, the aim of school-sponsored museum lessons might be to explicate concepts studied in social studies, foreign language study, and literature. Muhlberger (1985) points out the irony of this situation:

> Art is no longer presented for its own sake. It is interwoven in the study of other subjects. It is the illustration for a social studies lesson or an exercise in geometric proportion. At its best, the use of art in these ways stimulates a child's imagination and opens up real curiosity about color, line, form, beauty and art history itself. Our art museums make the most of the situation when they present lessons that are keyed to a classroom teacher's educational objective rather than to the objectives of the museum. The rub is that art as a subject of value in and unto itself has been weakened. (p. 102)

Happily, attention to "art as a subject of value" is increasing as more schools commit themselves to more rigorous and balanced art curricula. Some teachers, however, may simply be unaware of the learning about art which can occur in museums. The need to articulate what students can learn in museums is great.

The museum learning laboratory can help teachers develop this awareness, increase their understanding of it, help them apply it, and ultimately become committed to it. Museum teaching can form the seeds of, and be a testing ground for a curriculum in aesthetics and art criticism.

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TEACHING ART WITH ART

Julianne Agar

We welcome all of you to this Museum Education Division Program at the National Art Foundation Association Nation Conference in New Orleans. Our session, "Teaching Art With Art" will explore some school/museum collaborative programs in Milwaukee, Omaha, and Philadelphia that go beyond creating and the panel will explore these relationships as part of the philosophy and methodology of discipline-based education.

Marla Shoemaker, museum educator from the Philadelphia Museum of Art, will describe the "one-shot visit" approach used in the Gallery. We'll have an opportunity to complete an activity sheet used in this type of visit and briefly discuss the implications for its use. Marla is the coordinator of school programs and holds a Bachelor of Arts in art history from Oberlin and a master's degree in museum education from Goddard College in Vermont.

Kent Anderson, currently a staff member at the University of Wisconsin-Milwaukee, was formerly the art director of the Milwaukee Public Schools. A past president of the NAEA, Kent is a consultant to the Getty Foundation. Kent has a master's degree from the University of Wisconsin and PhD from George Peabody University. He will describe the long range affiliation between the Milwaukee Public Schools and the Milwaukee Museum of Art. Joint projects, activities and staff development in a kindergarten through twelfth grade collaboration will be the focus of his comments.

Anne El-Omani has a dual appointment at the University of Kansas and is Director of Museum Education at the Spencer Museum of Art and Assistant Professor of Visual Education. Her degrees include a BFA in Studio Art, a BA in Art History, and an MEd in Art Education from the University of Nebraska. She will complete her PhD at the University of Kansas. Her remarks will focus on training teachers to use the museum as a resource and she will outline a series of successful summer workshops that were developed at the University of Nebraska.

Bay Judson, supervisor for the Children's room, Museum of Art, Carnegie Institute, has developed a collaborative program for the Pittsburgh Public Schools, ARTEXpress.

Currently completing her master's degree in Education at the University of Pittsburgh, Bay has a BFA from Bennington College and is a consulting editor for School Arts magazine. Bay will make some brief introductory remarks and discuss the bibliography that we compiled.

Bay Judson - Bibliography Materials

In relation to all the information that we have received lately on discipline-based art education, I have found it helpful to go back and look at the literature, sift through it, to try to put the current issues in context. That is why we decided to put together a very brief bibliography for you today.

The first item is The Joyous Vision by Al Hurwitz and Stanley Madeja. The first two chapters consist of an historical overview of how art appreciation has been taught to the elementary school child. Last summer's Journal of Aesthetic Education (1985) contains three articles by Levi, Mulhberger, and Williams which are of special interest to museum educators in terms of defining ourselves in relation to discipline-based art education. There are two theme issues of School Arts, one on Art Museums and School Art Programs, the other on Art Appreciation, that deal with these issues. The summer 1984 Studies in Art Education presents a fascinating historical view of how art education has been developed, as well as information on the Penn State Seminar and how that event led up to the Getty Institute. The summer 1985 issue deals with the translation of DBAE theory into practice. Finally, Ellen Winner's book, Invented Worlds, The Psychology of the Arts, Chapters One and Two, offers a clear and comprehensive summary of the research on visual perception and the nature of aesthetic response, particularly to paintings.

Today you will be presented with three very different models of art museum education and art museum/school collaboration. They are indicative of the rich diversity of creative approaches that exist across the United States today. One aspect that characterizes all of them is an open-endedness about how they operate, how they evolved and what they mean. Another salient aspect is their emphasis on the individual--the student, the art teacher, the museum educator--these individuals' experiences, their individual qualities, the individuals' acts of participation and learning. My sense of various discipline-based approaches is that they represent efforts to be very systematic and clear and organized, perhaps sometimes at the expense of creativity, diversity, richness, and individuality. There are some interesting trade-offs to ponder as we listen to Marla and Kent and Anne.

Marla Shoemaker: MUSEUM/SCHOOL COLLABORATION: THE ONE-SHOT VISIT

I am going to very quickly zero in on one specific kind of museum/school collaboration. It's probably the simplest kind, certainly the easiest to initiate, definitely the cheapest. It may be stretching the point to call it collaboration at all, and it is probably the only museum/school collaboration with which most American students even come in contact.

What is it? The field trip. "Boys and girls, we are going to the Art Museum." The once-in-a-school year trip--what museum educators often call the One-Shot Visit.

You've got one shot--better give it your best.

At the Philadelphia Museum of Art we have been conducting what we might call a grand experiment for the past 13 years. That experiment has been to try to determine what, if anything, good can happen in a 1 - 1 1/2 hour, one-time school visit in an art museum.

To facilitate this experiment the Museum has employed full-time, professional individuals to be what we call Museum Teachers. Museum teachers teach students grade K-12 in museum galleries. They also write teacher materials, lead workshops, conduct multiple visit programs, serve on committees, etc.; but the bulk of their teaching, 2 classes a day, every day, is the one-shot visit.

What has been our overall guiding hypothesis is that there was someway, other than doing studio projects, to make the experience of looking at real works of art with school age children fun, lively, informative, and meaningful for both teacher and student.

When I look back over these years at what we have tried to do in the context of discipline-based art education, I see that we were saying those many years ago that in the areas of art history, art criticism, and aesthetics we should be able

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to make learning fun, and informative, in the Art Museum. Fun, because the kids want it to be fun and informative because classroom teachers hope it will be informative.

We felt particularly driven to achieve in this area because each failure seemed so important. In the classroom if class goes bad, and kids are bored--well that's all part of the learning process and another time they won't be. But in Museum Education it's different. If the class goes bad, and kids are bored, that's it. They go away thinking the Art Museum is a dumb, boring place, the end. Maybe they come back another year with another class, maybe not. We also wanted to avoid studio because that can be done at school. Looking at original works of art is what can't be done at school.

In our quest to make the one-shot visit fun and worthwhile we had many failures. Our first efforts were with younger children. We carried a basket of soft fuzzies into the gallery and let them feel rabbit fur or a lace collar as they looked at such images in works of art. The problem was that with such a short time together, most of our attention was directed to the touchies and very little to the art. So then we tried to be more lively and funny in our descriptions and discussions. But when a former colleague, Patterson Williams, got a batch of pictures from students, most of which were pictures to her, we realized that kids were remembering us! Were we not there the next time the kids visited the Museum, they would not have a good time because we wouldn't be there to entertain them. These are just two examples of the various ways we've experimented with the one-shot visit over the past 13 years.

What we believe in Philadelphia today is that children who visit museums with their schools should be building skills necessary for looking at art. Even within the confines of a one-shot visit, skills, not information, is what we as Museum Educators should center the learning around. And, surprise! We discovered that practicing looking, thinking, and responding skills turn out to be the most fun for the kids. Students can be taught to think about critical, historical, and aesthetic concepts of art in interesting ways. If all this is addressed through participatory teaching strategies students leave the Museum feeling stimulated and challenged. Teachers leave feeling that their students have absorbed some, although not always a lot, of content information. We end believing that students will want to return to practice some of the skills they have learned.

I'd like us together to try one of the worksheets we use to get kids thinking about aesthetics, criticism, and history. In all our worksheets the process of asking the questions is more important than the answers the kids come up with. It's those questioning strategies we want them to internalize.

I'm going to give each of you a worksheet. Some things which don't seem like fun in school are fun to kids in the art museum. I often tell kids, "While you are in the museum today it's going to be just like school. You are going to have work to do." The kids sort of fake a groan, but I can see they are pleased to be asked to do something. I often say to the docents I train, "If you tell kids who will be visiting an art museum that they will get to see some stuff, hear some stuff, and do some stuff, how will students rank their preference of three activities?" If you said do, see, hear, you're right. When planning a one-shot visit keep things in that order. Make sure there is lots for them to do, plenty for them to see, and something for them to hear.

On to our worksheet. You see before you an image of the Virgin and Child from France at around 1150 A.D. Your worksheet asks for your observations about the woman in the sculpture. Please circle one word in each pair. There is no right or wrong on the top section, the bottom is more specific. For your information, we use this worksheet with Grade 6 and up.

Evolution of the Madonna Image

Part I: Subjective Reactions

Circle the words in the list below that you feel apply to the image you are studying.

Youth or maturity
Motherhood or queenliness
Respect or love
Masculine or feminine
Weakness or strength
Bold or shy

Other words you think of while looking at the image.

Part_II: Objective Characteristics

Study the Madonna - Circle the words that best describe each category.

1. General outline of body: rectangular or cylindrical
2. General shape of figure: front or twisted
3. Direction body faces: front or tilted
4. Hip line: horizontal or tilted
5. Shoulder line: horizontal or tilted
6. Arms and legs: parallel or not parallel
7. Folds of clothing: curved or straight
8. Size of hands: normal or large
9. Size of eyes: normal or large
10. Mouth: Smiling or not smiling
11. Position of parts of the body: Symmetrical or asymmetrical

Let's stop with whatever you have finished, because this is just a demonstration. What have we already accomplished? Everyone has looked carefully at the sculpture. I have introduced much vocabulary, some of it unfamiliar to the kids. I usually have to discuss with children numbers 4, 5, and 11. Although the concepts are new to them they can be seen in the sculpture and so are fairly quickly learned. Let's go over the top portion together to get a sense of what this group answered. (Answers were maturity, queenliness, respect, masculine or feminine, strength, bold.)

(A speaker from the audience): "I think there is one real important problem here; this is a slide and it also has a lot of shadow. It's hard to adjust." Yes, I wish we had three hours for this session, we could all do in great depth. (A speaker from the audience) "But that's another reason why we go to the museum." Yes, you see the real object. Let's see the next slide on. Just to show what happens after this, we go to another Virgin and Child, this new one from 1450. We do the worksheet again with the new sculpture after we have discussed the first one. The kids get terribly involved in the discussion of characteristics and the comparison of sculptures. If I were to simply sit kids down in front of one of these sculptures and try to discuss it, kids would have little to say. After completing the worksheet they have lots to say. We get into aesthetics, how the work makes you feel; and art criticism, what about the work causes its impact. By comparing the two we discuss art history and how art changes over time. This worksheet is only one activity which is part of a longer lesson on medieval art.

Summary

This Museum/School Collaboration of the one-shot visit can work when it builds skills and encourages students to examine art and reflect upon its many meanings. It is further heightened when the area of art to be discussed compliments school curricula. As teachers, we must teach children how to learn and what there is to know. The one-shot visit can offer a tiny bit of both if school and museum teachers work together to make the experience as good as it can be.

Kent Anderson - School/Museum Collaboration

I'd like to tell you about some additional ideas and some other approaches. As mentioned in the introduction, I was until recently Art Director of the Milwaukee Schools and for many years had the pleasure of working closely with our local Art Museum. The word art by itself is very difficult to define and I think that we could easily find very different definitions for each placement of that word within the title of this presentation, Teaching Art With Art. What it means to me as far as trying to place it in the context of the term discipline-based art education is looking at an enlarged, more comprehensive understanding of the word art. That understanding does embrace these other terms that we are becoming so refamiliarized with now--aesthetics, art criticism, and art history. To make this really happen, there needs to be in every community where it may possibly occur this kind of collaborative activity and effort and dynamic between an art museum and a Public School District. Both of these are institutions and encouraging them to work together depends on a lot of factors as each and everyone of you know. In different settings there might be entirely different definitions of the term art education. We well know it can range from saying "we are here" to very productive, collaborative and exciting programs. In Milwaukee we have had an effective relationship and collaboration with the art museum for many, many years. In our community something quite unusual occurred back in 1926. The Art Director of the Milwaukee Public Schools was also the Art Director of the Milwaukee Museum, although at that time the museum was called the Milwaukee Art Institute. From 1926 to the early 1940's one person, Alfred G. Pelucan, served as the director of both programs. This, I believe, established an exciting base for collaboration, discussion, and interaction between the two institutions. However, people change and people did change and for a period of time that spirit of cooperation faded away. It came back because there were people from both institutions that did not look upon being on one side or on another side but worked together for expanded and exciting art education programs. I am going to tell you about just a few of these efforts and then focus on two of these collaborative programs in the very limited time that I have been given.

Each institution, as I mentioned before, talks about, thinks about and presents art education in a different way. The art museum features programs involving docents and school tours, just as the one Marla described. A slight difference in Milwaukee is that the docents do most of the guiding of student tours. They are well-trained and have to undergo a year's training before they begin and then enter into a five-year commitment of service to the museum.

There are many art education programs at both institutions and I am just going to talk about two--where they come together, where they meet, why they function effectively, and some of the dynamics, the genesis, how it developed.

First the setting. I thought it would be easier to show you the museum because there is only one major art museum in Milwaukee and there are one hundred and fifty-four schools. The Milwaukee Museum was designed by Eero Saarinen and has a major addition by David Kahler. In the front towards the lake is a Lieberman sculpture that I'm going to refer to a little bit later. Facing the City is a large mosaic by Edwin Lewandowski that commemorates World War II. The point that I want to make is that the programs I'm going to describe, very rapidly, are cooperative and collaborative ones. The first started about twenty years ago with initiation from the museum and developmental planning on both sides including mutual evaluation and working together. This was a program called The Artist Looks at America. It was along the lines of some of the ideas that Maria expressed--looking at selected art work, responding to how the artist views people, how the artist looks at the land, the frontier, and so on. This program was funded by ESEA back in the middle sixties. Another early program that we worked on collaboratively was called Magical Mystery Tours. It was an attempt to involve the fifth and sixth grades, take them through a museum and make them comfortable with art objects, based on the premise that "art can work its magic only if one probes its mysteries."

The education staff at the museum and the education staff at the Milwaukee schools have always had a good relationship and respect for each other. The museum continually extends itself for art exhibits from the public schools. In a typical case it is the annual Scholastic Exhibit, but it might be a school-based exhibit, an elementary exhibit, or just a place where teachers can talk with museum people or plan an exhibit of mutually juried art works in prestigious spaces that are not otherwise available.

There are numerous summer programs that function in and around the museum. The museum has housed on several occasions the annual exhibit of the Milwaukee Area Teachers of Art. These kinds of activities bring the teachers into the museum and, as some of you know, that is not always easy to do. Sometimes there is a barrier, but if their art work is being exhibited, with a reception, they get to know the museum staff, things happen and good programs develop. We have also done a series of collaborative exhibits. This is one of Urban Landmarks which was housed in the museum as was a very special Arts Festival exhibit of work by handicapped children. About eight or nine years ago, we had one of the first very special Arts Festivals in the country. It's been a continuing effort and the museum has been the site for it on numerous occasions. There are some problems with accessibility because of the many levels in the museum, but it is counterbalanced by the exciting spaces that kids work in and visit. We have had a number of workshops for school administrators in the museum including presentations to principals. Sometimes it is difficult to get art teachers to a museum, and getting principals in seems near impossible. We have done two telecasts in cooperation with the museum. One was under funding from the Getty Foundation called "Achieving A Better Understanding." This may be obtained by writing to the Milwaukee School System Art Office for a copy and I am just showing a slide or two from that of kids working in museums and reacting to art. Staff development is an ongoing program of getting the teachers into the museum so they will want their students to visit on organized field trips. Often, the museum director talks to a group of teachers. Gerald Nordland, who was the director until about six months ago, often worked with teachers. He is an expert on Gaston

Lachaise and delighted in talking to teachers about sculpture. There are continuing programs in reading and art interrelationships. Of course, the funding is always a problem. School-based budgets have a little more stability in the tax base, with museums more of a civic function and responsibility. So, we work collaboratively many times and in many mutual funding efforts.

Another video tape, Young Children View Art, has been shown at conferences during the past two years. This describes a three-year program at one of our elementary schools that started about seven or eight years ago with a fifth-grade classroom teacher at our Golda Meir Elementary School for the gifted and the talented. It points out to me that a program idea can come from any source--a museum person, a school person, an administrator and in this case a classroom teacher who wanted his students to have a meaningful experience in an art museum. In collaboration with museum staff they set up a three-year program with three visits each year followed by an evening when all the parents come to the museum and the children act as docents. The Golda Meir School Program has now become a model and has been extended into a program called The Urban Art Exchange--moving beyond just this one school into a series of schools in the district--with a programmed series of visitations. For example, one given year the three visits to the museum might deal with the elements of art, the forms of art, and the styles of art; subsequent visits during the next two years will focus on other approaches to learning about art in a museum setting.

The second major problem I want to describe is a high school program. Both of these programs involve some studio work but for the most part are attempts to use the art objects at the museum to extend children's knowledge about art. This is the Curator of Education at the Milwaukee Art Museum, Barbara Brown Lee, talking to some of the students from this special program.

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SYMPOSIUM SCHEDULE

Wednesday, May 7, 1986

11:00 a.m. to 12:00 p.m.	Participants arrived at King's Gap
12:00 p.m. to 1:30 p.m.	Lunch, welcome, and introductions
1:30 p.m. to 3:00 p.m.	Dr. Mary Wiseman
3:00 p.m. to 3:30 p.m.	Refreshment break
3:30 p.m. to 4:00 p.m.	Dr. Mary Burkett
4:00 p.m. to 4:30 p.m.	Dr. Al Hurwitz
4:30 p.m. to 5:00 p.m.	Dr. Marjorie Wilson
5:00 p.m. to 7:00 p.m.	Dinner and relaxation
7:00 p.m. to 8:00 p.m.	Dr. Robert Russell
8:00 p.m. to 8:30 p.m.	Dr. Julianne Agar
8:30 p.m. to 9:00 p.m.	Mr. Clyde McGeary

Thursday, Mary 8, 1986

8:30 a.m. to 9:30 a.m.	Dr. Mary Erickson
9:30 a.m. to 10:00 a.m.	Mrs. Diane Brigham
10:00 a.m. to 10:30 a.m.	Refreshment break
10:30 a.m. to 11:00 a.m.	Dr. Joseph DeAngelis
11:00 a.m. to 11:30 a.m.	Dr. Barbara Fredette
11:30 a.m. to 12:00 p.m.	Ms. Bay Judson
12:00 p.m. to 1:30 p.m.	Lunch and relaxation
1:30 p.m. to 2:30 p.m.	Dr. Ron Mitra

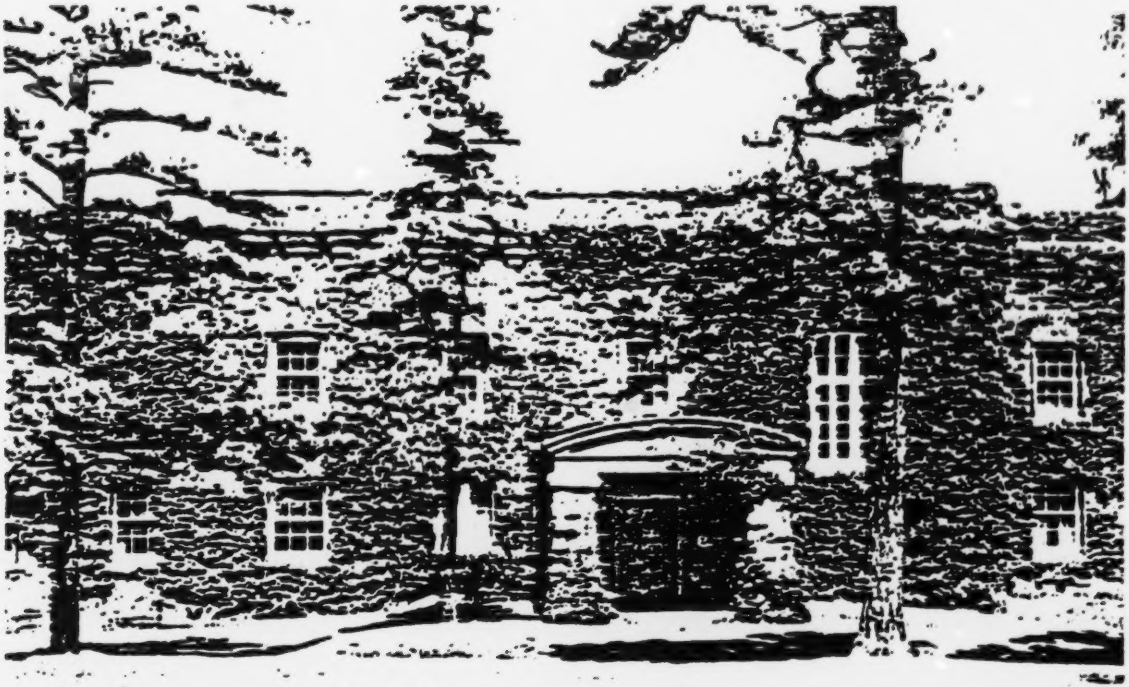
2:30 p.m. to 3:00 p.m.	Refreshment break
3:00 p.m. to 3:30 p.m.	Ms. Denise Bender
3:30 p.m. to 4:00 p.m.	Mr. Eldon Katter
4:00 p.m. to 4:30 p.m.	Ms. Linda Ross
4:30 p.m. to 5:00 p.m.	Open discussion
5:00 p.m. to 7:00 p.m.	Dinner
7:00 p.m. on	Relaxation and winery tour

Friday, May 9, 1986

8:30 a.m. to 9:30 a.m.	Dr. Brent Wilson
9:30 a.m. to 10:00 a.m.	Dr. Evan Kern
10:00 a.m. to 10:30 a.m.	Refreshment break
10:30 a.m. to 12:00 p.m.	Evaluation and planning
12:00 p.m. to 1:30 p.m.	Lunch
1:30 p.m.	Participants departed King's Gap

Collected Papers
Pennsylvania's Symposium II
on
Art Education and Art History

King's Gap Environmental Education Center
Carlisle, Pennsylvania



November 7, 8 and 9, 1986
Joseph B. DeAngelis, Editor

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Collected Papers
Pennsylvania's Symposium II
on
Art Education and Art History

King's Gap Environmental Education Center
Carlisle, Pennsylvania

November 7, 8 and 9, 1986
Joseph B. DeAngelis, Editor

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April 1989

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PREFACE

Hidden away among trees, atop South mountain and almost within view of Carlisle, Pennsylvania, is King's Gap Mansion. Built by the Cameron family at the turn of the century, 1910, the Mansion now serves Pennsylvania's Department of Environmental Resources as an environmental education site. Ideal for small groups to focus their effort and work apart from the distractions of busy government and academic life, King's Gap provided a site for *Pennsylvania's Art Education Symposium on Aesthetics and Criticism* early in May, 1986. It was also the site for the Department's second symposium focusing upon Art History. This document is one outcome of that second symposium.

Pennsylvania's long history of leadership and program development in art education is a point of great pride. Individual efforts as well as those of the Department of Education trace more than a century of art education programs. Over the past decade, and very recently, we have witnessed events and changes in art education, especially those that serve to bring about a more balanced approach to art curriculum. Such a balance is now working to include art history, aesthetics, and criticism among the traditional program elements that serve studio performance. The King's Gap symposia were structured to provide a scholarly setting for leaders of Pennsylvania's art education community in order to address problems and set the process of future discourse and program action into motion. Position papers, required of all invited participants and developed and presented for discussion at the symposium reflect that scholarly effort and are contained herein.

Clyde McGeary

Clyde McGeary

Joseph B. DeAngelis

Joseph B. DeAngelis

INTRODUCTION

The May 1986 Kings Gap Art Education symposium on Aesthetics and Criticism set a pattern of opportunity by formal and informal means for 18 invited art education scholars to present or react to ideas about the profession and related issues regarding the inclusion of aesthetics and art criticism as a balanced part of the art education process.

This pattern was enhanced and extended in planning a second art education symposium on The Role of Art History in the Art Education Process. The sequel was also held at the Kings Gap Environmental Education Center near Carlisle, Pennsylvania from November 7 through November 9, 1986, and was planned and underwritten by the Pennsylvania Department of Education's Bureau of Curriculum and Instruction, Division of Arts and Sciences.

Numerous scholars from within and without the Commonwealth of Pennsylvania were invited to participate in the symposium by preparing and presenting papers on the general topic of art history. Such writing and presentation of the papers was a major stipulation for attendance. As with the first symposium, this was unique in that it insured that all participants would be placed in active roles. No one was invited to be either a spectator or an observer.

The symposium construct had a single form: each participant would present a paper followed by questions, reactions and criticism from his or her colleagues (approximately twenty minutes). The symposium moderator, Joseph B. DeAngelis, limited each presenter to his or her allotted time. There was however, no limit on the length of the papers. For one keynote paper, presented by Dr. Danielle Rice, Director of the Education Division, Philadelphia Museum of art, one hour was allotted. The second keynote paper, presented by Mrs. Elaine Weinstone, a representative of the Advanced Placement Division of Educational Testing Services/College Board, New Jersey, was also allocated one hour. The overall time schedule for the two and one half day symposium allowed ample time for continuance of discussion in a more informal tone during the meals and scheduled evening activities.

During the symposium's opening luncheon on November 7, a welcome was given by Dr. Irvin T. Edgar, Director of the Bureau of Curriculum and Instruction, Pennsylvania Department of Education followed by the introduction of participants Clyde M. McGeary, to whom credit is given for originating the symposium concept, rendered opening remarks which set the tone for the symposium agenda. The presentation of the papers then began and are presented herein in the order in which they were given.

Danielle Rice gave the keynote presentation with her paper, The Uses and Abuses of Art History. In it, she surveys the history of art history in order to show that the discipline of art history is an artificial construct that is constantly being revised. Through her paper, she established the position that it is irresponsible to teach art history to children as if it were a natural ordering system for classifying objects and artists into neat, stylistic pigeonholes. She cites other typical abuses of the discipline of art history and offers suggestions for more thoughtful approaches to the field.

Diane Brigham, in her paper, *Three Approaches to Art History Education and Implications for Teaching in Museums*, advances three approaches to teaching art history in order to examine teacher expectations for student learning in museums. The three approaches are: Awareness (expose yourself to the Masters), Presentation of Information and Art Historical Inquiry, Presentation of Information and Art Historical Inquiry. Sample goals for each approach and a related museum activity are outlined for each approach. Brigham emphasizes that careful selection of art history teaching goals and activities, appropriate to the museum setting, reconcile teacher expectations with the museum educator's goals of active looking at original art.

Bay Judson read a paper entitled *Everything and Old Stuff: Teaching and Learning Art in Art Museums*. In this paper she examines the parallels that are drawn between research on why people visit museums and the personal, exploratory learning processes stimulated there, and the effective education strategies utilized by art museum educators. Both areas are shown to involve individual and group experiences, problem solving and personal knowledge in relation to art objects.

Through an examination of five predominant aesthetic traditions, Kimberly Camp's paper, entitled, *African Retentions*, traces the origins of African cultural influence on the new world Black artist. Her paper emphasizes the need for art history curricula to include studies beyond the traditional focus upon Western European art. Camp also addresses the necessity of examining the ritualistic basis of a work of art as a means of comprehension. (It may be noted that the text citations and reference listings do not conform to American Psychiatric Association (APA) style to which the other participants did. This was the decision of the author and should not be construed as endorsed by the editor.

Earl G. McLane, in his paper, *Experiencing Cultural Awareness in the Classroom*, identifies the needs for making cultural awareness a critical part of classroom activity, and relating to the art curriculum, as a visual means of expressing man's innermost feelings and comment on ever-changing societies. He advances the notion that if art historians have their written documentation, visual artists have their brushes and colors and students have their quest for knowledge, then there must be a way to merge all three into a meaningful whole. This assimilation he addresses by responding to the three questions: why? when? and how?

The paper, *Bringing Non-Western Art into the Classroom*, by Ron Mitra, discusses ways and means of considering aesthetic production from non-Western cultures. He states that the pedagogical problems inherent in developing any historical sense through art, or creating some understanding of art through its historical evolution, are, in themselves, difficult tasks -- and that these, too, are compounded by both subjective and objective factors. To provide some insight into the teaching of art history and of how these difficult tasks can be addressed, he looks at the art of idol-making in West Bengal India, in the context of *Durapuja* - a popular and secularized religious celebration in that part of the country.

Al Hurwitz presented a paper, *Teaching Art History: What Forms Can It Take?* He takes the position that there are few, if any, books or texts which specifically address the actual teaching of art history and that that teaching usually incorporates five conditions. Hurwitz feels that in public schools, as in higher education, Art History stands for "high art" rather than vernacular or folk art. It is Western rather than third world, masculine rather than feminine, chronological rather than thematic and it is based upon what historians know rather than how they function. By comparison, he develops the paper on various other ways of teaching art history.

Judy Meinert, in her paper entitled *Art History in the Elementary Grades: An Implementation*, gives concrete examples of how she, as an art teacher, presented Art History daily, to her students, K-6, at the Lincoln Elementary School of the Northgate School District, Pittsburgh area, Pennsylvania.

The Discipline of Art History, a paper presented by Jennifer Pazienzo, is founded upon a series of critical questions, critical to the possible value such instruction holds for the education of children. In essence the questions revolve around concepts of content and theory in order to focus upon the true meaning of art history.

Mary Louise Ford, in her paper entitled, *From Then to Now: Do We Need the "Performing Dog and Donkey Shows?"* offers a conclusion that recent innovations in technology could enhance and extend student learning in art history. She describes a model of interactive computer software that aids in student comprehension of specific art works.

Jackie Thomas's paper entitled, *Mona Lisa: Planning for Classroom Dialogue in the Arts and Humanities - A Model* describes the situation of the art specialists' classroom and strategies this practicing teacher has developed to teach art history to her students.

The Other Side of History: An Examination of Art Education in Our Schools, the paper presented by Elaine Weinstone, citing statistics from the College Board, poses several reasons for the limited growth and development of art and art history courses in public high schools. She presents arguments for further development, specifically in the area of art history, and suggests methods that can be used in that development.

Brent Wilson's paper entitled, *Of Trivial Facts and Speculative Inquiring: Philosophical Quandaries About Teaching Art History in the Schools*, examines five problem areas which are germane to the inclusion of art history in the art education process. He also advances the premise that each art teacher should acquire a specialist - knowledge of a few works of art, and that he or she should teach students to inquire into art history through the process of creating new histories based on resolving differences between alternative historical interpretations.

Mary Erickson, in her paper, *Is There a Place for Art Historical Inquiry in the Art Curriculum?* examines three questions: What do art teachers mean when they say that they teach "art history"? How do teaching goals and strategies differ depending on art teachers' definitions of "art history"? and is there good reason to conclude that one definition or another of "art history" should be used in building a K-12 art curriculum? Responses to these questions are advanced in the five major portions of her paper:

1. Definitions of Teaching Art History; 2. Art History As Art Works;
3. Art History As Information; 4. Art History as Process and
5. Rationale For Teaching Art History As Process.

Art History, Another Primary Element of Art Education: Program Vision and the Need for Focus is the title of Clyde M. McGeary's paper. This paper expands upon three major points of consideration for art educators developing curricula and incorporating art history into existing art education programs. The first point stressed that the "message" that art history, art criticism and aesthetics are "serious art education" implies that what art teachers have done in production has not been serious and this message can be alienating. The second point purports that the language devices used by art educators may be inadequate for the teaching of art history. The final point expounds upon a lack of a conceptual base that would serve as a focus for the selection of art objects to serve as exemplars in the teaching of art history.

James Vredevoogd's paper entitled, *The Role of Art History in a Concept Based Comprehensive Program of Art Education* discusses the pre-teaching preparation of art educators and the role of art history in that preparation. Included in the paper is an analysis of the problems created by the separation of theory from practice. Vredevoogd proposes a framework for foundation courses that address the problems analyzed in the first part of his paper.

As a sequel to his paper presented at the first King's Gap Symposium on aesthetics and criticism, Joseph B. DeAngelis' paper, *Awareness II: More Factors for Consideration*, introduces another set of management factors which should be addressed in the implementation of art history as a subject area. His paper also addresses a need for a change in attitude on the part of art teachers in order to modify their own perceptions about the nature and role of art history in art education programs.

Mary Frances Burkett's paper entitled, *A Developmentally Balanced Art Education Curriculum: Focus on Art History*, sets forth a structure for a balanced art education that considers the developmental stages of children. This structure addresses support for art history in the primary grades and why the balance of historical content and studio should start to shift at the intermediate level. She presents reasons why the study of art history as a distinct subject area should occur at the early adolescent level and why the focus on art history and studio, as discreet subject areas, are appropriate at the late adolescent levels.

A curriculum approach to art history is proposed by Barbara W. Fredette in her paper, *From Stereotype to Prototype: Will the Real Mona Lisa Come Forward*. This proposal is based on the selection and use of stereotypically familiar art works as exemplars in an instructional program for classroom teachers. In her paper Fredette includes a rationale to support the selection of stereotypes as exemplars and their relationship to cognitive learning theory. The identification and description of perspectives of art historic inquiry, along with learning theory, are also presented as guides for the design and organization of course content and teaching strategies.

Marjorie Wilson in her paper, When Does 19 x 1 = an Art History?: From "Moments" to Centuries, examines the time span within a given semester of study, in which Art History can be taught in elementary teacher training classes. Means and methods of teaching about Art History to those with little or no art education background are also discussed.

Eldon Katter read his paper, Art History Instruction: From Theory to Practice. In it he examines what he considers to be four areas pertinent to art history instruction: (1) methodological foundations of art history as evidenced in the work of art historians, (2) concepts of art history as evidenced in the writings of art educators, (3) research foundations appropriate for relating child studies to art history instruction and (4) investigation of classroom practice.

THE USES AND ABUSES OF ART HISTORY

Danielle Rice

The discipline of art history is one, which like many others in this day and age, is in a period of self examination if not outright uncertainty. In 1982, the College Art Association, the organization made up primarily of university art historians and art teachers, published an issue of the Art Journal devoted entirely to what it called "The Crisis in the Discipline." In recent years there have been many critics of the discipline both from inside and outside the field who have attacked the conservatism, positivism, idealism and isolation of art history. Within the discipline, the revisionism of the past decade has brought into sharp question the nature of the objects traditionally studied by art history and the underlying value systems which make some types of art seem more worthy of study than others. It is therefore ironic that at this moment which, for the discipline of art history is packed with tension, conflict and irresolution, the discipline of art education, itself undergoing a process of re-evalution, is turning to its sister field for help. In this paper I would like briefly to examine the state of the discipline of art history and to consider some of the common pitfalls in teaching art history in a fashion which denies the existence of some of this conflict.

I'd like to begin by taking a little bit about my own art history background because it reflects in some ways the recent changes in the discipline. I received my undergraduate training in art history in a rigorously formalist methodology. The works of the great Swiss formalist art historian, Heinrich Wolfflin (1864-1945) were my bible. I learned how to examine works of art and discuss them in terms of their organizational components: color, light, shape, texture, etc. Using this same approach I learned how to differentiate between different masters and different period styles. I studied the history of style as a closed system with an inner life of its own, independent of outside factors. One interesting note which imprinted itself in my memory is the fact that the young professor whose enthusiasm and commitment most inspired me to go into the field in the first place was very apologetic and defensive about teaching the period of her specialization: nineteenth-century art. At that time, the early 1970's the nineteenth century was still considered by conservative art historians to be a non-existent field. Later on, when I became a specialist in eighteenth-century art, I found that I did not fit into the traditional academic schema in which one was either a scholar of the Baroque (through 1750) or of the Modern (from 1750 onwards).

In contrast to my undergraduate work, my graduate training in art history introduced me to the notion that art did not exist independently of the social and material conditions of the time in which it was created. I spent many hours tracking down these connections to the physical presence of objects. I therefore decided to do my dissertation on a topic which was safely devoid of any extant--and therefore problematic--art objects. With this "rite de passage" behind me, I left the ivory tower of academe for the treasure trove of the museum.

Now, just as books and documents are the natural focus of study in an academic environment, the presence of objects in the museum setting determines the behavior of museum personnel and visitors. Although museums are, in principle, set up according to an art historical organization where objects from one period and nationality are grouped together, in actual fact, most museums have physical limitations which make for unexpected juxtapositions and unusual lapses in the orderly, textbook pattern of stylistic progressions. Also, most museum visitors, although they are eager to learn and to interact with art objects, do not have a background in the history of art. As a museum educator I was thus faced with the specific challenge of interpreting objects in the museum setting to people who did not have four or five years to devote to the study of stylistic developments.

In trying to confront this challenge, I found that the traditional art history I had been taught in school, with its emphasis on the systematic accumulation of data, simply did not suffice. I could not satisfy a bright fifth-grader's curiosity to know why something looked the way it did with the information provided by the history of art. And I also found that facts regarding the background and training of an artist did not help to quench the thirst that people have to make meaning of objects and to understand why they are considered important. I scrambled to make up the deficiencies in my knowledge by reading broadly in psychology--to understand my visitors better--in anthropology--to get a more objective understanding of the role of art in our culture--and in the latest literary criticism and semeiotic theory--to find new solutions for questions regarding meaning.

In a sense, my own training, both the informal and the formal, reflects the trends that have affected art history in the past twenty years. In order to understand these more recent developments, it is helpful to survey very briefly the history of art history. The discipline itself is fairly young. Although one could look back to the writings of Pliny the Elder in antiquity and Vasari during the Renaissance as early prototypes, in fact the field as we know it did not begin to take shape until the second half of the nineteenth century. It was at that time that the standards for connoisseurs, stylistic analysis and iconographical decoding were established. Although the correct attribution and identification of objects were among the first important functions of art history, a "pure" art history never really existed. (For a thorough review of the history of art history to 1970 see Kleinbauer, 1971). Bernard Berenson's (1985-1959) brand on connoisseurship, based on the systematic analysis of details developed by the Italian physician, Giovanni Morelli (1816-91), was amplified and challenged by the study of the social functions of art of scholars like Frederick Anatal (1887-1954) and, more recently, Meyer Schapiro (born 1904); and the contributions of Aby Warburg (1866-1929) and Erwin Panofsky (1892-1968) to the study of how paintings mean left a lasting impression. The history of taste and patronage has also attracted the interest of scholars, while the seminal work by Ernst Gombrich (born 1909) on the psychology of perception and its relationship to the history of art continues to shape the way art is studied.

In the 1950s however, the formalism which pervaded the world of art and art criticism invaded the discipline of art history as well. The fashion called for studying art as an isolated and elevated, universal experience.

This fashion was challenged in the 1960s and 1970s just as the "pure" painting of the Abstract Expressionists came under attack from artists like Robert Rauschenberg and Jasper Johns. During this period a revival of interest in the social context of art occurred. More importantly, the work of Marxist art historians challenged the notion that the making of art and its study could exist on a universal level, outside of ideological constructions. These scholars showed that value systems which determine the objects most prized by any given culture are not absolute; they also challenged the traditional distinctions between the so-called fine arts and the other products of human manufacture. (See, for example, Hadjinicolaou, 1973).

Most recently, structuralism, the study of deep structures within the patterns of culture, and semiology, the study of the language of signs, which have had a pronounced effect on anthropology and literary criticism, have also infused a new vocabulary and methodology into the field of art history. The work of French critics, Michel Foucault (1973), Roland Barthes (1972, 1981) and Jacques Derrida (1974) have been especially influential. Understanding art objects as part of the larger network of human communication leads to new ways of deriving meaning from objects than the methods provided by traditional iconographical approaches. Effective uses of these new scholarly techniques are provided by Norman Bryson (1983) and Michael Baxandall (1985).

Needless to say, not all art historians use or support all of these different approaches and there is a great deal of controversy, as previously noted, within the field, regarding the nature of art historical methodology. But the debate of recent years has not been limited to methodology alone. Partly as a result of the new processes used to examine and to understand art in its broader context, the traditional object of art historical study has also been challenged. In the past, the history of style was a narrow, linear perspective which traced the development of Western art from the Ancient Egyptian period, through the Greek and Roman, the Middle Ages, Renaissance, and Baroque. I have already noted that the study of nineteenth-century art as well as the serious examination of American art are fairly recent phenomena. Non-Western art was rarely studied seriously by European and American scholars, and the so-called "primitive arts" of Africa, Mezo-America and Oceania were only interesting to anthropologists.

While traces of some of these biases are still felt, art historians have broadened the subjects of study considerably. The women's liberation movement of the 1960s and 70s was particularly influential. Feminist art historians not only drew attention to women and other so-called minority artists, but they also challenged the notion of a universal standard of judgment. (See, for example, Broude and Garrard, 1982). The idea that art history should only devote itself to the study of "Great" masterpieces of painting, architecture or sculpture was abandoned and the spectrum of art historical interest was expanded to include all aspects of material culture. The Impressionists are now studied alongside with the previously reviled Academic artists of the time, the popular culture of all periods is given serious consideration, and non-Western traditions are brought into play. (For a glimpse into some of the problems of revisionist art history see Varnedoe, 1974 and 1980).

Thus, from an insider's perspective, the discipline of art history is rich with diverse methods and complex in its approaches to art. But this very complexity is daunting. How are we to simplify art history so that non-specialists can teach it to young children? What is the body of knowledge that art history makes available to students? Are there responsible ways of translating the conflicting techniques used by art historians into skills that may be applied by young people to the study of art as well as to other matters?

In an excellent paper entitled "The Discipline of Art History: A Basis for Learning," Mary Erickson (1984) provides a well-thought out model for ways in which the complexity of art historical methods can be responsibly analyzed into a series of specific skills. She divides the process of art historical inquiry into three categories: skills for establishing facts (including restoration, description and attribution), skills for interpreting meaning, and skills for explaining change. She demonstrates that the acquisition of these skills is congruent with the goals of quality education as adopted by the Pennsylvania State Board of Education in 1979, and more importantly, she provides tangible methods for translating the teaching of these skills into meaningful, interactive learning. Clearly, it is not impossible to distill what, to an insider, looks like an incredibly complicated tangle of ideas and methods into a clear and well-thought out curriculum.

But, at the risk of sounding negative, I would like to point out some dangers which lie in the path of the well-intentioned educator who sets out to adapt art history to classroom use. One of the most basic abuses of art history involves the manipulation of the tools of art historical classification systems. The history of stylistic development allows us to order objects in a logical, sequential fashion. There is something extremely seductive about understanding for the first time how this taxonomy of objects works. Anyone who has taken an introductory level course in the history of art has probably experienced the joy of being able to go to a museum and fit objects into the neat system that has been internalized. To recognize objects as belonging to a particular period style or to identify the makers without reading labels, just on the basis of what one has learned about individual styles, is an empowering experience. It allows the viewer to gain control over the chaotic and overwhelming aspect of being in a museum surrounded by hundreds of diverse objects. The big danger in this approach is that one will merely pigeonhole objects without stopping to analyze, observe, or question the meaning or the effect of an object. Used only in this fashion, art history is a very shallow tool indeed.

Another important abuse involves treating the pattern established by art historians as if it were "natural" or absolute. The concept of organic development of styles is based on a Darwinian model of evolution, as is much of history. But regardless of how natural this way of thinking about the past is, it is nevertheless a construct, a man-made ordering system that is constantly undergoing changes. As I have shown, the history of art history is fraught with controversy over what to study and how to go about it. Compare several editions of Garners's Art Through the Ages (1926, 1959, 1980) and you will immediately see that the way art is ordered and studied is itself dependent on cultural and intellectual changes. It is essential to remember this because this construct often has important blind spots and gaps. For example, in spite of recent developments, there is still little mention made of women or minority arts in standard texts. Also, as we have seen, the neat linear development of art styles from the Egyptian to the Greek to the Renaissance, etc., is an ethnocentric system used primarily to justify the existence of modern art as we know it in America and in Europe. To a Chinese student this system would make very little sense.

It is an interesting and somewhat revealing fact, that white, middle-class Americans define their ethnic identity through the study of the numerous cultures which they have appropriated. Instead of merely studying American art, we study the whole Western-European tradition. Our museums are filled with objects from all over the world. This can only make the job of the teacher of art history more difficult. In France, or in Italy, the study of art history in the classroom, when it occurs, involves primarily the study of French or Italian art. And even in America, minority groups concerned with preserving their ethnic identities do so by clinging to the aesthetic traditions of their own backgrounds. These are the famous non-museum goers that the museum, with its grounding in the appropriative tradition, is constantly seeking to seduce into its hallowed halls. Teaching art history in racially and ethnically diverse classrooms requires a commitment to treating the Western-European tradition which is presented by textbooks as the one, natural, history of art, as one ordering system among many others.

Another abuse is the assumption that slides or other reproductions adequately represent the nature of real art objects. This is unfortunately widespread even in college and university art history classes. It leads to the treatment of paintings as images rather than as objects. It also encourages some facile and arbitrary comparisons between reproductions which would lead one to believe that the originals have more in common with one another than they actually do.

A mistake that art teachers are less likely to make when teaching art history than when social studies teachers take on the same task is treating the art object as a historical document. Underlying this abuse is the assumption that a painting is a photograph into a specific period in the past, that it is an accurate and complete record of how things used to be. Of course, any art work is a historical document, but it is a very special kind of document. Insofar as history shapes human beings, there is a lot that art can tell us about the past. But the concerns of the artist in creating works of art, the manifestations of his or her emotional and psychological make-up affect the object, turning it into a personal record of ideas and decisions. These aspects of art cannot be ignored.

Of course the worse abuse of this discipline, as of any other, is cramming it down children's throats as a series of dull, dry facts and anecdotes about artists. Mary Erickson's paper, cited above, shows how art history can be taught in an active fashion. The classroom activities she designs are both integrating and appropriate. I favor this kind of approach.

In the Paideia Proposal, Mortimer Alder (1982) defines three distinct modes of teaching and learning which are essential to a quality education. "The different modes of learning on the part of the students and the different modes of teaching on the part of the teaching staff correspond to three different ways in which the mind can be improved--(1) by the acquisition of organized knowledge; (2) by the development of intellectual skills; and (3) by the enlargement of understanding, insight, and aesthetic appreciation." (Alder, 1982 p. 22) Although a strict interpretation of Alder's model would lead one to conclude that art is best studied in only one of the modes, the third. I find that art history fits into all three aspects of learning.

The first mode Adler defines is the acquisition of knowledge by means of didactic instruction, lecture and responses, textbooks and other aids, in three areas of subject matter which include the fine arts. This first mode defines the body of knowledge which art history can make available to students through slide lectures, museum visits and classroom exhibitions of reproductions: the major monuments and masterpieces of art of both Western and non-Western traditions and an introduction to the development of styles. The second mode is the development of intellectual skills by means of coaching, exercises and supervised practice in operations which include reading, writing, speaking and listening and exercising critical judgment. In this mode, the skills and activities designed by Erickson come into play. Students learn to analyze and discern between works of art of different periods, they practice verbal skills in describing and discussing works of art and they begin to understand the decisions and choices made by artists and art historians. Adler's final mode aims toward enlarged understanding of ideas and values by means of socratic questioning and active participation. Here the important role of hands-on experience with the materials and techniques of the artist as well as the methods of the art historian, critic and aesthetician is evident.

As a museum educator I am obviously partial to a study of art history which is strongly rooted in the careful analysis and comparison of original objects. To me art history, aesthetics and criticism are inseparable. It is impossible to teach the one without the others for the three disciplines inform and affect one another in a lively fashion. There is however a question in my mind as to whether these disciplines, so rooted in linguistic and analytical skills, should be the sole domain of the art educator. I think not.

The cognitive skills developed in the process of making art are different than those linguistic skills so heavily relied upon in our educational system. While art educators can make good use of art history, aesthetics and art criticism to inform the making of art, their perspective on these disciplines is necessarily limited. An ideal approach to the teaching of art history, in my opinion, is one which combines the forces of the social studies teacher, for the teaching of the history and the social context of art, the language or communication arts teacher, for the development of a critical and analytical vocabulary, and the art teacher for experimentation and practice with materials and methods and for exposure to the special concern of artists. If we are careful to avoid some of the abuses cited above, art history is an ideal tool which may be used to break down some of the arbitrary boundaries that we have established between different subjects of knowledge. The process of learning about art, is actually the process of learning about ourselves and our relationships to each other and to the world around us. We begin to consider the forces which affect our perception and our ability to make judgments and decisions. Taught responsibly, art history can be a vital element in helping students learn how to think.

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THREE APPROACHES TO ART HISTORY. EDUCATION AND IMPLICATIONS FOR TEACHING IN MUSEUMS

Diane Brigham

"Expose Them To Your Treasures"

This was a recent request made by a high school art history teacher who brought her class to the Museum for a lesson. It echoes many similar requests we get from teachers who are bringing classes for the first time.

"I'm trying to expose my students to art history. What famous works can you show them?"

We've just studied Impressionism," said a teacher of a first grade enrichment program. "Let them see your Impressionist Galleries."

Teachers who make such requests, have very different expectations of their museum visit than teachers who want their students to practice comparing Romanesque and Gothic sculpture, or even from those teachers who ask us to "cover" modern art. As museum educators, we may have still different expectations of what can be accomplished in a gallery lesson.

The lessons we design in museums are based on a philosophy of active looking to gain meaning from the objects themselves. The lessons are also based on our ideas of what students ought to learn about the history of art as evidenced by our collections. Our expectations of how the lesson should evolve may be quite different from the classroom teacher who wants his students to be "exposed" to great art. How can we reconcile the range of expectations teachers have for their students' museum experiences with our idea of what museum teaching should be? One step is to clarify what art history might mean to teachers and what approaches might be employed based on those meaning.

In this paper I will outline three conceptions of art history, based on the work of Erickson (1974) who noted that "'art history' is an ambiguous term" (p.8.). She used conceptual analysis to examine the meaning of the words 'art history' and studied the methods used by art historians. Erickson states that art history is commonly defined in any one of the following ways:

1) "all the art events of the past" (p.8);
2) "the study of those events" (p.9); and
3) "the presentation... of writers accounting for art historical event" (pp.175-176).

In considering the educational implications of these definitions of art history, three different approaches to its teaching can be discerned. Each approach will be discussed and followed by sample goals and a gallery strategy.

Museum educators do not usually hold such a dissected view of education in which these approaches are neatly categorized as proposed here. However, I believe it is useful for us to be aware of the range of approaches and aims held by school educators so we can foster clear communication. Clear communication about what is meant by words 'art history' and how that translates into practice allows us to offer complementary programs to meet teachers' aims or to challenge teachers' expectations with alternative strategies.

The first definition suggest an approach based on teaching an awareness of the art events of the past, "exposure" as it were. The second definition, the actual study of art historical events, implies actual art historical inquiry to establish facts about a particular work of art, interpret its meaning, and explain change among related works over time (Erickson, 1983). The third definition suggests an approach based on presenting information based on significant conclusions from the studies of art historians. This approach probably is the basis for most art history survey courses.

Erickson's three definitions are in logical order based on historical methods. The events occur, the events are studied, the conclusions are presented to the world. However, for the purposes of describing teaching approaches, I will invert the order of the second and third definitions to read: awareness, presentation, and inquiry. Teachers generally are more familiar with the presentation of historian's studies than with the process of inquiry itself. The process of art historical inquiry also entails the highest-level thinking skills of the three, so I will discuss it last. The awareness and presentation approaches are linked as information-based while Erickson refers to art historical inquiry as process-based (1983).

APPROACHES TO TEACHING ART HISTORY

Awareness (or Expose Yourself to the Masters)

Perhaps this is not art history education at all, but rather some type of "pre"-art history education. The aim of such teaching is to expose students to a range of significant works of art. Students should know "something" about art history to be considered educated or "cultured." Students should have enough familiarity with famous works so that they recognize them when seen in books or museums.

Exposure to art in the general way can be accomplished by simply viewing famous works while walking through a gallery, displaying art reproductions in the classroom, and referring to well-known artists and their works during studio activities. Regrettably, awareness may be all the art history a teacher can hope to accomplish. Teachers cite such external constraints as curriculum guidelines, scheduling arrangements, lack of time and inadequate support from administration as deterrents to more organized art history instruction. Teachers may also lack experience with instructional methods to teach art history, or feel inadequately trained in the content of art history. Some teachers may believe art history should not hold a large role in their total curriculum other than as an adjunct to studio work. Students (along with their parents, school administrators and the community-at-large) are left with a very limited conception of what art history is.

SAMPLE GOALS FOR AWARENESS

The students will learn:

- That works of art come from every time and place in history;
- That society preserves art for people to see and study;
- How to gain access to original works of art;
- That awareness of art involves looking, which the student can learn to do;
- How to look at art, noticing details which distinguish one work from another;
- How to recognize well known works of art when they see them ("the original of the reproduction," Berger, p.21);
- To value their increasing awareness of art.

The annual museum trip may be the one exposure to art that will fulfill, in one and a half hours time, the year's unit in art history if defined as "Awareness". We can make the most of this limited time by focusing on several critical skills suggested by the awareness approach goals.

"How to gain access to original works of art" may initially suggest physical access. The student learns to go to museums, galleries and art shows to see art. But it also can suggest intellectual access: how to think about one's own reactions to a work of art. Students can learn to complete the connection between themselves and the art object.

The high school students whose teacher requested "exposure to the treasures" were asked to look carefully at Prometheus Bound by Rubens, and jot down 10 words that came to mind while looking at it. It was hard work, (which surprised the students) and the similarities and differences among lists of the people I called on encouraged more people to share their own lists. Soon we had an observation-based inventory of the subject and composition, people were explaining why they thought the painting looked "gross," and everyone had made an emotional connection between themselves and the painting. Now students had a genuine interest in analyzing Rubens' style, comparing it to other paintings in the galleries - and they had the observational information and skills to do so.

"How to look at art..." suggests several operations practiced in the preceding activity including observing, identifying, distinguishing details within the image and comparing one image with another. These skills are so basic to any other art historical activity that their teaching and practice should be a high priority.

If art history is to be a once-a-year event, then it is indeed wise to use the opportunity to teach basic looking skills. We can shift exposure, a passive type of learning, to active skill development.

It would be a mistake to consider these activities by themselves as "art history" except in the limited sense of awareness of the art of the past. However, these basic visual activities are preliminary to other, more advanced art historical tasks. So many students who come to the museum are lacking in these visual skills that I believe it is difficult, if not impossible, to move forward to art historical tasks of distinguishing changes occurring over time until students have developed basic observational, descriptive, and analytical skills. At the same time, students need to develop subtle attitudinal changes that increase their openness to the value of looking at art for meaning. Engaging, observation-based gallery activities provide a beginning for these preliminary skills and attitudes.

Presentation of Information

This information-based approach is based on the definition of art history as the written accounts of those who study art historical events. The aim of this approach is not only the observation of significant works of art but also the acquisition and comprehension of established fact about art historical events. Alexander's (1980) educational criticism of a high school art history class describes this information approach in action.

Students taught by this information approach should be made aware of the limitations of the information they study. Reliance on evidence from the past leaves gaps where no evidence remains, and the evidence from the past leaves gaps where no evidence remains, and the interpretations historians make are influenced by the times in which the historian lives. Commager (1980) reminds us that students must learn these limits of the discipline to keep the histories they read in perspective.

The information approach is commonly taught in the art history survey slide-lecture format. The teacher extrapolates art historical information from the studies of art historians and presents to the students only that information pertinent to the teacher's objective. Janson's (1986) widely used textbook is an example of such an extrapolation.

SAMPLE GOALS FOR INFORMATION

The students will learn:

- That a number of artists, individually and as a group, revolutionized art at the end of the 19th century in Europe;
- That African sculpture is art made for specific purposes;
- That Pennsylvania German artisans maintained traditional construction techniques and design motifs, while adapting their styles to new outlets for trade with the English in Philadelphia;
- How to distinguish between Romanesque and Gothic styles of art;
- How to discern classical influence on the art of the Renaissance;
- How to trace the development of illusionism in Renaissance painting;

Teaching selected, usually chronological, information extracted from the work of art historians is efficient. Much fine art has already been investigated extensively by art historians (although the art historians would remind us that much remains to be done).

There are some disadvantages to relying on the selections of others for one's information to study. The student is subject to the prejudices of the teacher or author presenting the materials. Janson's omission of women artists until the 1986 edition may have led students using the previous editions to the wrong conclusion that there have been no significant female artists. Current editions might communicate erroneous ideas about the significance of the art of the peoples of Africa and Asia, if students were to judge by the length of text devoted to the cultures of those continents.

Not only are students dependent on the teacher's or author's choice of material, they are also subject to interpretations and explanations from one source, when there may exist multiple worthwhile interpretations and explanations of the same phenomena.

Student boredom must be noted as another possible disadvantage of the information approach. Readings and lectures are efficient, but passive. Certainly interest can pick up when anecdotes of bleeding ears and suicides are told, but the real tragedy of bored students is that boredom indicates that the students are not intellectually engaged. Absorbing information which has already been extracted from primary sources, simplified for clearer understanding of selected points, interpreted and explained in brief paragraphs does not engage students in an active learning process. Some students then regard art history as boring, when what is actually boring is the method by which they were taught.

Some teachers, who use the information approach, expect that the museum will help accomplish such goals as learning names of important artists and dates of famous paintings. It does not seem to me to be particularly efficient to expect students to memorize such facts during a museum lesson - while the students are busy writing down facts, they lose precious time in looking at and thinking about the real live art object to which their access is so limited. Objectives such as "How to distinguish between Romanesque and Gothic styles..." is in my opinion a more worthy use of time since it relies on observation of the visual information that exists in (close to) original form. The students use the best sort of information available: the object itself. They don't have to read about the difference between Romanesque and Gothic sculpture. The differences are apparent when they look carefully at original sculptures of the Madonna from c.1150 and c.1400.

Students studying the Renaissance at the Philadelphia Museum of Art learn "how to trace the development of illusionism..." by using a rating sheet on which they rate selected 14th century, 15th and 16th century paintings on visual qualities of accurate drawing and proportion, use of light and shade, linear perspective and atmospheric perspective. They observe how artists create the illusion of three-dimensions and to what degree each technique was used. It becomes apparent, based on observed visual qualities, that Renaissance interest in creating illusionistic scenes did not happen overnight. Additional methods are needed to teach historical context, but in the galleries, students are learning information about art history based on characteristics they can see.

The Process of Art History Inquiry

The third approach to the teaching of art history is based on Erickson's definition of art history as the study of the art of the past. Erickson's theory of art historical inquiry (1974, 1983) describes the method of the art historian.

Using art historical inquiry as an approach to teaching art history involves teaching the skills of inquiry. In this approach, information about works of art may be of less importance than the process itself. This process allows for "conscious reflection" (Erickson, 1979) on the past and can provide innate aesthetic pleasure (Commager, p.65). It is an authentic method for discovering information while promoting self-reliance in finding out about the past.

In contrast to original inquiry, some teachers employ a form of simulated inquiry to engage their students' interest in art history. Simulated inquiry refers to activities in which students parallel actual art historical inquiry methods. But, because the art historical event has already been investigated, it is planned to result in previously established conclusions of art historians. Its purpose is not to investigate events for new conclusions, but to involve students more actively in the learning of information. Through simulated inquiry students may also gain insights into the methods of art history and its limitations.

In The Study and Teaching of History, co-author Muessig proposes a similar strategy for general history education in the chapter on teaching activities. His activities involve the students in playing "detective." They seek information and draw conclusions about historical events through readings. Many of Muessig's model questions, however, are quite convergent in nature and are fact-oriented. Unless carefully planned to avoid some of this, these activities may promote the searching for the answer the teacher expects of "what the experts said."

Students should not be led to believe that their reading of other's research, and writing essays on other's interpretation and explanations is original inquiry. Students may notice if the only explanations for the events they study acceptable to the teacher are those already established by art historians. Student explanations might be critiqued against the more adequate ones of the historians until the students concur. How can students, with their limited knowledge and experience, be expected to develop interpretations and explanations equal to those of scholars who may have spent years investigating one small aspect of an artist's work?

Authentic historical inquiry as practiced by students may not involve works generally considered to be historically significant "fine art." Much fine art has been already investigated to some degree by art historians, and as stated earlier, it is difficult for students to contribute substantially to such investigations. Students can practice art historical inquiry on local art works from the past, their own past works, or on popular arts which are not as often addressed by art historians (Erickson, 1983).

Another difficulty of this method is the length of time needed to conduct such inquiry. Teachers must decide if this investment of time is worthwhile. Harried teachers with many other requirements to meet may only be able to utilize this approach on occasion.

SAMPLE GOALS FOR INQUIRY

The students will learn:

- That historians study works in an orderly fashion based on the work itself and related contextual information;
- How to account for changes in art works over time;
- To value the process of inquiring into the past by examining art objects;
- That art history is dynamic, with new pieces of evidence allowing for new interpretations of, and explanations for, works of art.

How can museum experiences complement the aims of teachers using an Inquiry approach? While elementary and high school students usually cannot practice original inquiry of museum-quality objects (because the objects have already been studied in great depth and the evidence may be scattered around the globe), students can gain insights into the dynamic nature of the inquiry process during museum lessons.

For example, students were intrigued to learn of the mystery surrounding the exact identity of a figure in a well-known 14th century painting, Evangelist and St. Martin by Masolino de Panicale in our collection. I shared the questions a scholar had raised based on some barely visible but disturbing alterations that seem to have been made in the painting. The students could see that some sections of the figure of Martin had been repainted, and details added. The image was purported to be St. Martin, a bishop usually shown with moustache and lengthy beard. However, some visual details and related evidence suggests that the figure may have been altered to represent Pope Martin V Colonna, Pope from 1417 to 1431, in which case the image changes from a representation of a fourth century saint to a portrait of a specific 15th century pope. Students scrutinized the painting for visual clues and discussed possible alterations. The puzzle has not been conclusively solved and our discussion brought home to students the dynamic nature of art history.

Answering that "we don't know (yet)" in response to some questions helps students realize that art historical conclusions are subject to the limits of available information. Students who learn how to do art historical inquiry in their classroom are already actively engaged in the process. At the museum, they can empathize with the successes and limitations of the "pros" and gain insights into the real-life methods art historians use.

Considering the three approaches to art history teaching described here has helped me understand teacher expectations for student learning in the museum. The challenge for museum educators is to balance those expectations with museum-based goals focused on looking at the object. The activities described here illustrate that in all three approaches students come to understand that careful looking and questioning what is seen can yield insights into the art of the past.

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EVERYTHING AND OLD STUFF: TEACHING AND LEARNING ART IN ART MUSEUMS

Elizabeth H. Judson

Introduction

The Getty Trust's clarion call for teaching art history, aesthetics, and art criticism in addition to studio art in our nation's schools (1985) strikes a responsive chord in art museum educators. Whether trained as artists, art historian, art educators, on the job, or a combination of these, art museum educators have all struggled with the joys and sorrows of teaching art, usually art history, in their museums to large numbers of school groups. The purpose of this paper is to show the parallels between the world of drop-in casual visitors in art museums and specific educational strategies designed by art museum educators for school groups and adults that have proved successful in that unique environment. These parallels are characterized by free choice and personal learning and are in this sense antithetical to those of formal school education.

Background: Advantages and Disadvantages

There are advantages and disadvantages to teaching and learning art history in art museums. On the one hand, people who work in museums can say, smugly, that they have The Real Things, The Right Stuff, the Actual Objects, with justification. Kubler (1962) points this out when comparing the tools made throughout history to the art. After defining art objects as "made for emotional experience" with a "symbolic frame of existence," he states that it is

> much easier to reconstitute a symbolic facsimile of medieval life with a small museum of manuscripts, ivories, textiles and jewelry, than to attempt to describe feudal technology. For the technology we have only suppositions and reconstructions. But for the art we have the objects themselves, preserved as symbols which still are valid in actual experience. . . (p.80).

On the other hand, personal experience, common sense, and research all tell us that neither children nor adults simply absorb art history or even a sense of art history when they visit art museums and look at the "objects themselves preserved as symbols," however "valid," they may or may not still be in actual 20th-century experience. Art history typically includes analysis of formal and expressive elements, content, and style; historical and cultural contexts; and biography, as well as the relationship of all these to one another and to other works and other artists. Art history, most often delivered in the form of tours, has been the mainstay of American art museums' educational programming since they were founded. Yet Williams (1982) points out that "far too often the viewer's direct experience of the object has been lost in this flood of information" (p 14). And Mayer (1978) notes that "intellectual approaches to a museum visit are often more off-turning than on-turning to children" (p 18).

Other problems are involved in teaching and learning about art in art museums. Gardner (1970) and Gardener, Winner, & Kirchner (1975) find that children ages 4 to 7 tend to name what is represented in a painting rather than the medium of representation, and add that "one cannot be sensitive to style if all one sees is subject matter: (p 76). Shoemaker (1984) notes the preference of teenagers for realism in art, while Bloomer (1976) views the preference for realism as a culture bias of Westerners who find one-point perspective "realistic" and "other types of pictorial language as unrealistic, primitive, or mad" (p 58). Bloomer also notes the depiction of depth, naturalism, and familiar subject matter as key determinants of what people like to look at. Gestalt psychology reminds us of the boredom factor: when closure or the naming of visual stimuli has occurred, we feel relief and pleasure and are ready to look at something else. O'Hare (1974) finds that popular taste for Impressionism far exceeds visitors' attraction to virtually anything else in the Boston Museum of Fine Arts. And at The Carnegie, in Pittsburgh where an art museum and a natural history museum co-exist under one roof, the universal preference of visitors for dinosaurs is simply accepted as a given.

In addition to all of these difficulties, there are attitudinal problems. In an article titled "Staying Away: Why People Choose Not to Visit Museums," Hood (1983) describes frequent museum visitors as people who "identify with museum values and understand the 'museum code' of exhibits and objects" (p 54). Occasional museum visitors, however, value comfortable surroundings in which to spend their leisure time and therefore prefer other more physically relaxing environments which are more conducive to social interaction with family and friends. Hood also notes,

> Particularly if these people have had negative experiences with formal education, the idea of going to a museum for a learning activity connotes an exacting, ponderous undertaking rather than an enjoyable, casual activity (p 56).

Nudity in art may also prevent some people from becoming involved in looking at art, although this problem can be solved for children who participate in an effective art program. Louis, a student in the Doing Art Together (1986) program in New York City explains how he learned not to feel threatened:

> Before when I saw naked statues, I thought it was the same as seeing dirty pictures. Now when I see naked statues, I feel much better because I know it is beauty. I know that whoever made it was not trying to be fresh but they are showing us a piece of nature's beauty.

In spite of all these problems--the difficulties in matching the content of art history with children's ages and stages, the boredom factor, cultural biases, subject matter preferences and attitudinal issues, some researchers are excited by the potential of museums as learning environments. Screven (1969) suggests that

> the museum as a place for something called "education" to take place, in fact may have some unique advantages over more formalized public education for persons of all types and ages . . . Potentially at least, the museum is an exciting alternative to conventional education. Museums have no classrooms, no coercive forces, no grades. The visitor is in an exploratory situation, moving about at his own pace and on his own terms. Unlike formal schools the museum is basically a "non-word" world of things and experiences presented in real-life proportions. The museum should serve as an ideal learning environment for inviting inquiry, questioning and constructive practice in investigatory behaviors (p 7).

The World of Art Museum Visitors

What relationship then, if any, exists or can be built between the informal world of the casual visitor in art museums and the more formal environment of schools that involves the teaching and learning about art? A brief look first at why people visit art museums, their experiences there, and what these experiences may mean will be followed by a description of various art museum education practices.

Of all those who have speculated about why art museums exist, Kubler's (1982) notion of their inherently ritualistic origins and purposes reaches the farthest back in time and possesses the broadest point of view. He states:

> The retention of old things has always been a central ritual in human societies. Its contemporary expression in the public museums of the world rises from extremely deep roots, although the museums themselves are only young institutions going back to the royal collections and the cathedral treasuries of earlier ages. In a wider perspective the ancestor cults of primitive tribes have a similar purpose, to keep present some record of the power and knowledge of vanished peoples (p 80).

The anthropologist Newlson Graburn (1977) emphasizes ritual in relation to museums in a different way. He specifies "the major ritual function of museum going . . . as a social marker by punctuating personal and family life in a memorable and pleasurable way." (p 178) Graburn stresses these cultural expectations that we bring to museum visits as well as certain experiential needs. These three experiential, overlapping needs are reverential, associational, and educational. Reverential needs represent visitors' desire for "something higher, more sacred, and out-of-the-ordinary than home and work are able to supply." (p 180) Associational needs are simply social needs, usually met by tourism, spectator sports, etc. Educational needs refer to individual and personal ways of understanding the world.

In a very general sense the definition of museum going as ritual is similar to the findings of subsequent researchers. In a time driven, observational study Falk, Koran, Dierking, & Dreblow (1985) identified a consistent pattern of behavior common to museum visitors which appeared to be constant across subjects, exhibit forma, and exhibit content. Their findings reinforce Graburn's notion of museum going as ritual--pilgrimmages, perhaps, in the case of those visitors having "reverential" needs. The Falk study also revealed "a constant 15% of Attention to Own Social Group" which lends empirical validity to Graburn's claim for associational needs. The area of educational needs, however, is the most germane to the topic at hand. Educational in what sense? According to Graburn,

> it is to this function of the museum above all else that the visitor appeals in his effort to make sense of the world. In fact, the museum has become in itself a model of the processes of modern life. Many people look upon the world as a "museum," a model of itself, something to be studied and understood rather than participated in unselfconsciously (p 181).

A recent ethnographic study of museum visitors (Judson 1985) conducted at The Carnegie Museum of Art resulted in somewhat parallel findings. When visitors were asked, "what is in the museum?" many answered "old stuff" or "everything." They meant literally everything in the world and left it at that. While indicating positive feelings about the museum, they were, for the most part, unable to be much more specific about its contents, although some came up with examples such as dinosaurs, dishes, statues, mummies, and Impressionist paintings, when pressed. Visitors were also asked why they came to the museum, and their answers could be roughly categorized according to Graburn's three experiential needs, although an expanded number of categories was found to be more accurate. Initially, the educational category was the most problematic because the type of learning documented was so highly personal and individual. However, the theme of museum visitors engaged in knitting together recollections of their past lives, their present realities, and their future priorities emerged. The museum setting, and in some instances specific objects, facilitated this integrating, meditative process.

One young woman involved in the study who stole thirty minutes between job interviews to return to scenes from her childhood in Pittsburgh exemplifies this personal learning process. She discovered that the dinosaurs were not as gigantic as she remembered them, and that the nude statues in the Hall of Sculpture no longer caused her the acute embarrassment of former years. She was tremendously moved by the experience of revisiting her childhood haunts in the museum, and she felt passionately that today's children should be brought to museums regularly so that they too would learn to overcome the social taboo of looking at nudity.

Munley (1986) also stresses the search for personal meaning which takes place as people wander freely in museums, while S. Dillon Ripley (Munley, 1986, p 20) stated recently that learning in a museum is wondering, appreciation, and serendipity. O'Hare (1974) notes that many visitors rarely end up in the galleries they planned to visit upon entering the art museum, yet report having had many "fortuitous encounters" with art objects by the time they exit. Bruno Bettelheim (1979) reinforces the element of chance meetings with those of freedom and personal attraction.

> I believe I never tired of my visits to the Museum of the History of Art, and never found them disappointing, because I was never guided as to how to look at works of art, told what to see in them or had their intrinsic meaning explained to me. Nor was I instructed on how to appreciate them, or on how the work that had captivated me related to the artist's life and times (p 18).

The Naturalistic Evaluation approach used in a study of the Hirshhorn Museum and Sculpture Garden (Wolf & Tymitz, 1980) yielded the categorization of museum visitor into five types: tourist, cultural novice, cultural apprentice, connoisseur, and critic. This categorization represents a more refined, empirical version of Graburn's theoretical needs. The Hirshhorn study also describes a strong desire to learn on the part of a large percentage of casual museum visitors across all these types and emphasizes that "most of this learning was of the informal variety" (p 49). Learning is defined by the authors in different ways--an open-ended, experiential process as well as formal methods employed to produce specific results. The authors also found

> an apparent preference towards contextual information and an equally strong trend away from interpretive information. People seem anxious to form their own judgments about what they are seeing, but they desire some kind of structure or framework to make those judgments more informed . . visitors still want the freedom to formulate their own opinions rather than have the museum dictate what should be appreciated and for what reason (p 29).

In addition, the authors noted, much to their surprise, that enjoyment of the aesthetic ambiance of the Hirshhorn appeared to be a powerful motivation for many visitors to increase their knowledge and understanding of modern art.

Implications for Teaching and Learning About Art In Art Museum: What Works?

The need of museum visitors for highly personal learning experiences proposed by Graburn is borne out in research and evaluation effort such as The Carnegie and the Hirshhorn studies. These studies suggest that the themes of free choice and personal exploration in the art museum environment should not be overlooked when the focus on understanding casual museum visitors is changed to a focus on the more formal process of teaching school students and teachers. Some contemporary learning theorists (Gale & Brown, 1985) would agree because they view teaching as a complex social process and emphasize both the holistic context and the learners' control over the learning process. Their finding that teenagers approach learning a second language "as a social skill necessary for survival in their peer group" while their parents approach it as "an intellectual puzzle" (p 109) may be applicable to the task of teaching teenagers the visual language of art objects required in learning about art in an art museum. The additional finding that children use "phrases that function as a unit and can be used to bring about a desired state of affairs" also has useful implications for teaching them in the art museum. We will look now at how some museum educators have incorporated social process and learner control in their teaching efforts.

Horn's (1980) comparative study of docent tours reveals the efficacy of "inquiry/discussion" tours over lecture tours, especially in the area of participants' attitudes. And Marsh (1983) discovered that it was possible to significantly increase the frequency and types of questions asked by students on tours by modeling "interpretive, open-ended questions" and by increasing wait-time.

Under the auspices of the NEA-sponsored "Education Alternatives in Me-You-Zeums" program, Mayer (1978) tested three different approaches with 700 sixth and seventh graders in three different exhibitions. The three approaches were lecture tours, participation tours (sometimes called "experiential" tours, they were modelled on the Arts Awareness Program at the Metropolitan Museum of Art), and self-motivated games. The three games used included: (1) finding right answers and earning points; (2) placing colorful stick-on labels next to art concepts such as balance and gesture; and (3) sketching. These games were developed for the following exhibitions: Egyptian Art, Abstract Expressionism, and Pre-Columbian Gold. Of the three approaches used, the self-motivating games were the most successful. Very few students required help, there were virtually no drop-outs, and in many instances students complained about having to stop! While teachers wondered if these students had learned as much factual information as students on tours, one child explained why she preferred a game to a tour in this way: "I learned how an artist thinks" (Mayer, 1978, p 18).

While Mayer proposes "that solving art problems and learning how artists have solved them is the very meat of creative thinking so sorely needed today" (p 18), she may in fact have put her finger on one of the keys to art history and how to teach it effectively in art museums. Kubler (1962) says that

> every important work of art can be regarded both as an historical event and as a hard-won solution to some problems . . . As the solutions accumulate, the problem alters . . . The entity composed by the problem and its solutions constitutes a form-class . . . (p 33).

For Kubler, the simple concept of problem solving is the basis for an elaborated formulation of art history.

Shoemaker (1984) describes two variants of Mayer's games in her description of a museum lesson for adolescents focusing on realism in Prometheus Bound by Rubens. They include rating scales used individually, and compilations of realistic and not realistic elements in the painting assigned to groups.

Brooking and Hardy (1981) constructed a tour for high school students titled "Art Reflects Life" in which the students assumed the role of anthropologists. In the introduction to the tour students were told that they would encounter works of art that could potentially tell them about human values (what men and women have thought about life), about human feelings (what men and women have felt about their lives), and about form (how the artist has shared those secrets with you). The role of the anthropologist was explained as that of a student of people and how they live who uses

> objects to unravel mysteries of the past, the links to the present, the clues to the future. The tools are our eyes, our knowledge of the world in which we live, our own experiences as human beings (p 4).

The students were provided with clipboards which contained an introduction, an agenda of the art works to be discussed, questions to think about, and spaces for recording individual responses. During the tour analogies were drawn between Greek and Roman sculptures of Aphrodite and Venus and contemporary goddesses, and an imaginative rating game was used. The "blend of individual and group activities provided options for involvement on several levels" and "while (the students) were free to rely on their own experiences as much as possible, they were also assured of information and guidelines to help them" (pp 4-5). Teachers noted that the tour facilitated students' understanding of art as a reflection of life and stimulated their comprehension of relationships between the past and the present.

The themes of free choice and personalized exploratory learning run through all of these examples of museum education programs--from inquiry/discussion tours, self-motivated games, rating scales, and using the role of anthropologist as a tour framework. These themes echo research on why people visit museums and the kind of learning they become involved in there on their own, as well as current learning theory. They suggest that effective teaching of art in art museums should include the following elements: individual as well as group experiences; problem-solving approaches; opportunities to use one's own ideas in conjunction with readily available written information; and activities that deal with the learner's own past, present, and future.

Conclusion

The Getty Trust's call for teaching art as a serious academic subject--on a par with mathematics, language, and science--tends to place the issue in the restricted context of formal schooling. On the other hand, art museums have the advantage of not only owning the "real things," but some knowledge of alternative, non-formal educational strategies which use these real things rather effectively. However, capitalizing upon the ancient fascination of humans with "everything" and "old stuff" through teaching strategies that involve individual choices, personal experience, social interaction, and the unique environment of the art museum is an area still pregnant with possibilities. Understanding how to move students beyond the simplistic concepts of casual visitors to a deeper and richer understanding of "the power and knowledge of vanished peoples" (Kubler, p 80) is a task only just begun.

The notion that "popular education" is the main mission of museums was first described by Theodore Low (1942). He envisioned popular education as comprehensive and experiential, rather than formal and academic. Harrison (1948) added the idea that museums "encourage that kind of delighted observation where a storing of the mind is accompanied by a rapture of the senses" (p 92). Wolf and Tymitz (1980) noted the potency of sheer aesthetic pleasure in motivating the learning they found taking place in the Hirshhorn Museum and Sculpture Garden (p 53). Perhaps this all too obvious advantage of art museums--aesthetic pleasure--is the one most in danger of being overlooked in our current scramble for "substance" in art education.

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AFRICAN RETENTIONS: AFRICAN INFLUENCE ON THE AFRICAN AMERICAN ART AESTHETIC

Kimberly Camp

Recent studies by contemporary anthropologists, archeologists and art historians have produced physical evidence of the influence of African art aesthetics in the artistic expressions of African American people. It is important to note the strong evidence seen in objects of art produced for ritual purposes. These objects remain central to the culture of African American people thus are readily available as models for the use in this study. Altar pieces, ritual bowls, talismans, statuary and the burial site itself provide us with examples of consistent design motif, use of found objects such as shells and pottery, and symbolic color usage. Also important to the understanding of African retentions in African people is the similarity existing in African pantheon spiritual systems and their American corollaries.

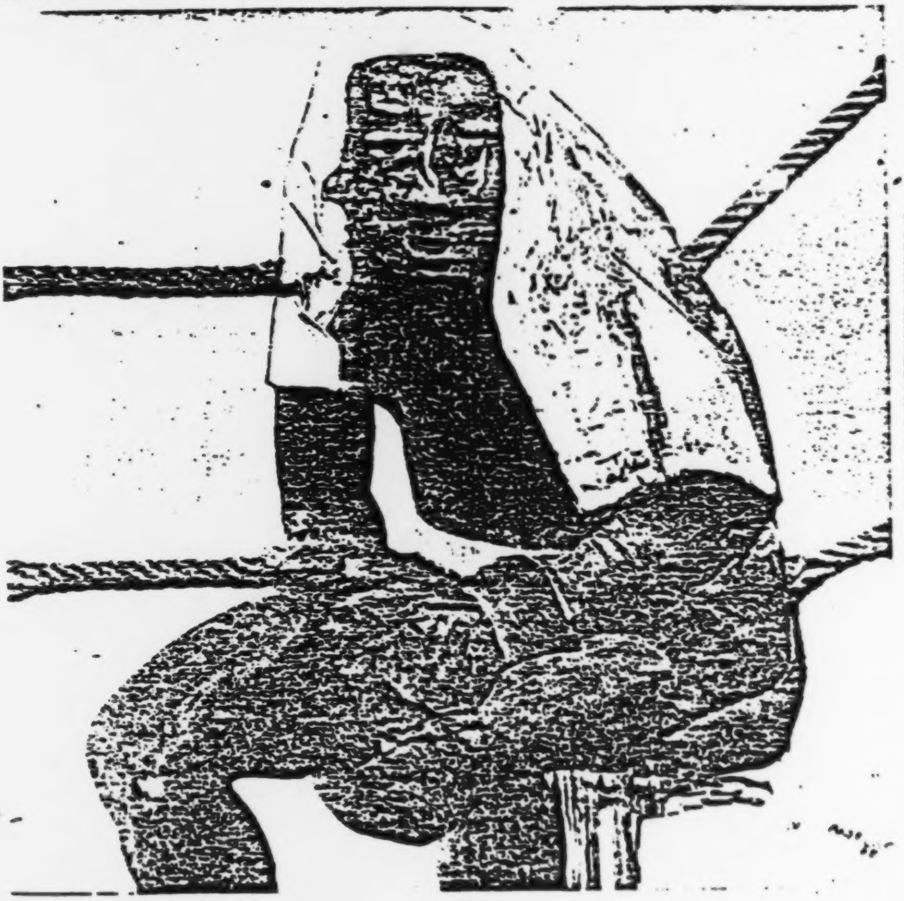
To be sure, African influence is evidenced in the works of contemporary African American visual artists. These artists, working in painting and sculpture genres, produce works reflecting themes centered around the rediscovery of the origins of a people displaced by forced migration. Often reflecting political themes, works done by artists such as Ben Jones, Dindga McCannon, Faith Ringgold and Benny Andrews combine traditional European mediums of painting on canvas with traditional African art forms[1] such as weaving, mask making, quilting and inconographic sculpture.

The Black aesthetic in African American art has been examined on numerous occasions with conclusions being drawn on the resulting characteristic responsibility of the artist. Ethridge Knight in his article on the Black aesthetic states:

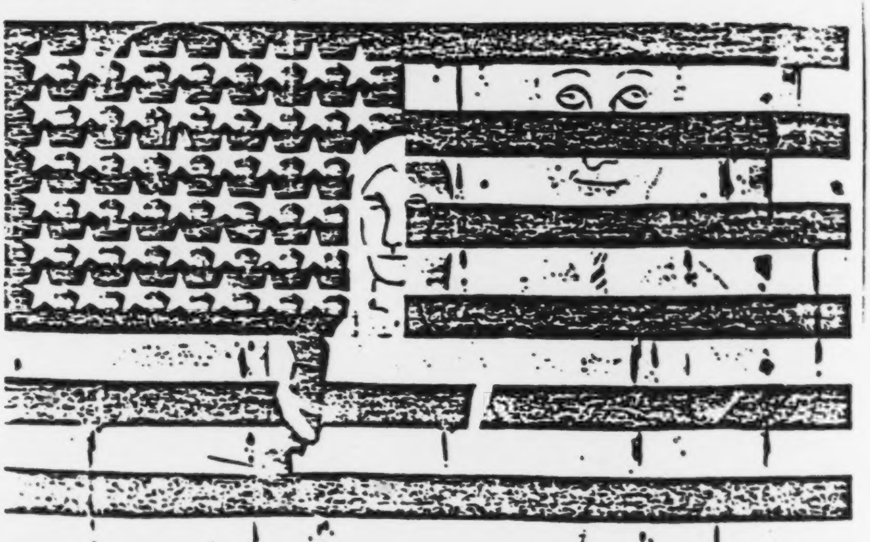
> The Black artist has a duty...(to) make his heart beat with the same rhythms as the hearts in Black people. He must listen to the drums and then tell people the messages that they themselves have seen..."[2]

In the realization of the need for a different aesthetic, many artists, including those mentioned above, accepted the challenge. They began to incorporate forms and shapes from African art while reinterpreting African symbolic coloration.

310. Benny Andrews. *Champion.* 1968. Oil and collage, 4' 2" square. Courtesy the artist.



262. Faith Ringgold. *The Flag Is Bleeding.* 1967. Oil on canvas, 6 × 8'. Courtesy the artist.



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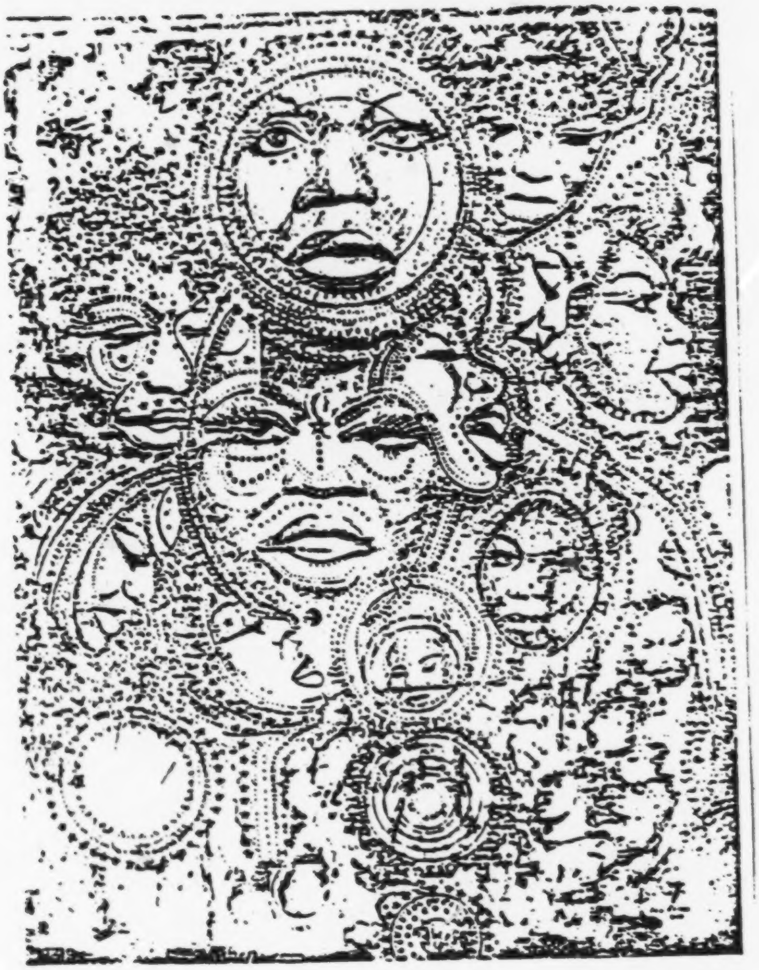
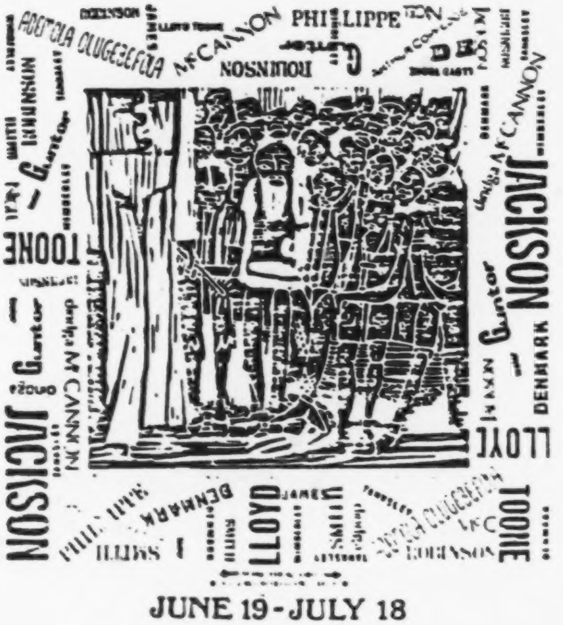


Ben Jones
High Priestess of Soul
1970

Dindga McCannon
Shackles, Slaves
and Prods
1972


PHILLIPPE
McCANNON
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TOONE
JUNE 19 - JULY 18
acts of art

African Retention

The influence of the African aesthetic on the African American aesthetic in historic America indicates the strong presence of a combination of several dominant African cultures. Africans brought with them traditions in design, ritual inconography and medium which have significantly affected the crafts tradition in the new world. Slave art was called to service in early America through the production of iron ornaments and implements, architecture, costuming, and pottery. Elsa Honig Fine in her study of the African American artist states:

> "In Africa, weaving, metalwork and sculpture were the principal arts, and African artists skills were technical, rigid, controlled and disciplined; characteristic African art expression is therefore sober, heavily conventionalized and restrained. However, in isolated areas with heavy slave concentrations, elements of the folk traditions of basketry, woodcarving and ceramics survived. Symbols and motifs were reworked to serve new functions, and substitutions were found in North America soil to replace the materials of the African continent."[4]

I might add that the works done by Early African America artists are just recently gaining recognition for their aesthetic/artistic merit among twentieth century art historical scholars.

The origins of African Cultural influence on the new world Black artist can be traced through five predominant aesthetic traditions: Urouba, Kongo, Dahomey, Mande and Ejagham.[5] Influence of these five cultures to manifest in new and old world architecture, sculpture, artistic temperament and character, ritual structure and iconographic art. These traditions have significantly fostered the rise of the Atlantic visual tradition for African Americans in the Americas. The societies cited, with the exception of the Ejagham, were

> "...Impressive for their urban density, refinement and complexity, but were impowered with an inner momentum of conviction and poise that sent them spiraling out into the world, overcoming accidents of class, status and political oppression."[6]

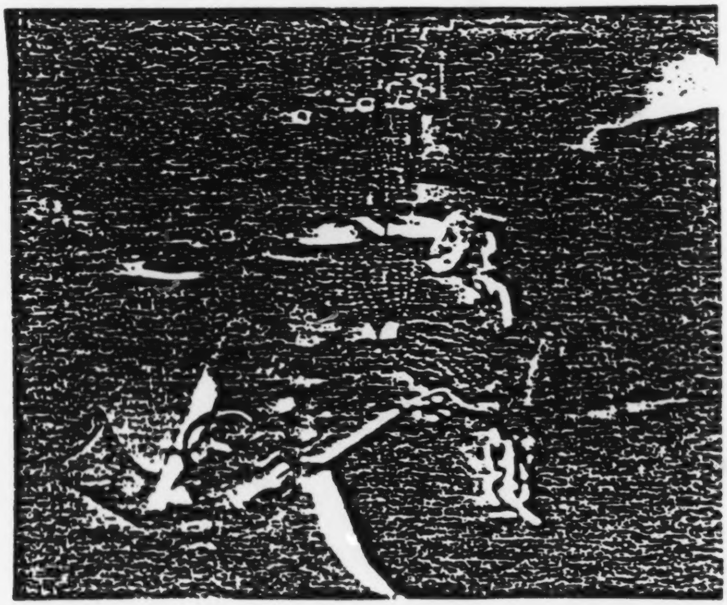
The Yorbuba, Kongo and Ejagham societies in particular present interesting evidence for the presence of African Retentions in historic and contemporary African American culture.

A close examination of the Yoruba deital pantheon reveals its exemplary influence on the Americas with regard to ritualistic art expression. The most widely known and worshipped gods and goddesses survived the passage to the Americas and can now be seen in North and South America and the Caribbean.

Concentrations of Spanish speaking Blacks and whites, and migrating Atlantic Blacks retain the presence of Yoruba gods (orishas) while mimicking symbolic gestures within the structure and form of both visual and performing arts. To the Spanish speaking Black immigrant, Yoruba religion has been translated as Santeria, the worship of Yoruba gods and goddesses through corollary Catholic saints.[7] In Brazil, Macombo exists as a similar system of combining Catholic and Yoruba religion.[8]

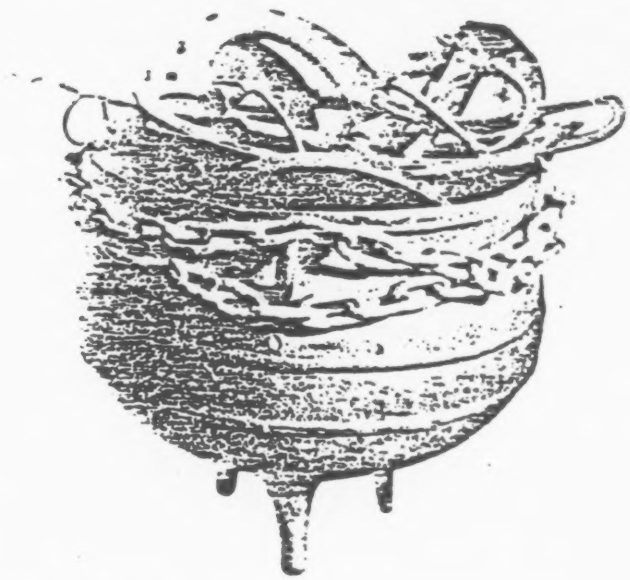
The above mentioned information gains validity through the support of physical evidence of the connection to Yoruba deities. It is important at this point to identify the Yoruba pantheon and their attributes and seen through the eyes and hands of the artist. In particular, the works attributed to the orishas Ogun and Shango will suffice in drawing parallels for this study. Ogun and Shango are major deities in Yoruba religion, manifesting in Xango, Macombo, Condembele, Voudon, Santeria and other religious traditions in the Americas.

The art Ogun reflects his nature as the God of War and Iron. "He lives in the flame of the blacksmith's forge...", states Robert F. Thompson in his book Black Gods and Kings.[9] Ogun serves the world as a civilizing force;



Shrine to Ogun, New York

Contemporary Cuban Shrine to Ogun



clearing forests to make way for the cities. Amulets fashioned for Ogun are predictably made of iron and feature bells for spirit voice clarity, arrows and knife edges representing the cutting edge of the god and his patron saint Owari and chains to represent the spiritual unity of the initiate. The presence of Amula Ogun (ritual objects for the god) are seen in Cuba no later than 1868.[10] Amula Ogun are often filled with imaginative additions, while keeping within the tradition of the orisha. Nails, iron bows and arrows, horseshoes and an occasional pistol embellish shrines for Ogun. His sanataria corollary is Saint Peter. Ogun is an ally in combating enemies, thereby increasing this popularity and appearance among African immigrants into the Americas, then in North America through Cuban migrations into Miami and New York. Ogun's popularity is renowned in Brazil, particularly in Recife and Salvador where Yoruba ironworking is exemplified. Evidenced too in colonial America, slaves originating from Nigeria and Yorubaland demonstrated strong skills in ironworking. Fine states:

> "Certain crafts were the province of particular families or guilds, and the kind of work assigned to a given family affected the social status of its members. The highest ranked artisans were the ironworkers, who were viewed with "respect, a mixture of fear and honor"...Not even the ironmongers wife was allowed to share his secrets, and, in fact, all women were allowed to share his secrets, and, in fact, all women were banned from the smithy."[11]

Shango is the third king of the Yoruba pantheon. He is the Thunder God whose consort is the Goddess Oya, the whirlwind. Shango's ashe (spiritual force) is seen in the thunder bolt and the fire stone, both imaginary and real. Devotees of Shango are often captured by his ashe and are driven into frenzies in which they balance flaming bowls on their heads, later consuming fiery cotton balls during their dance to the God.[12] Shango's attributes are not those of unrelenting violence and destruction. They are, however, seen in the wide eyes of the thunder priest and, in the gaze of the royal leopard who kills all felons and enemies of the state.[13] The colors of Shango are red and white, representing the fiery nature of the God and the honorific color of Obatala, father of the Yoruba pantheon.

Shango in his Santeria representative as Saint Barbara has given rise to superb statuary featuring the double edged thunder stone adorning the heads of figures sometimes robed in red and white.[14] Note the examples shown which depict two translations of Shango from Cuba and New York (l-r). Also note the impartial glance of the figures, the bulging eyes and emotionless expression - both important characteristics of the priest in Yoruba society. Oshe, or spiritual coolness demands a natural facial expression during the possession of an orisha so that he or she may be properly served by the initiate. The bulging eyes of the figures are characteristic of a state reached during possession or contact with the ashe of the orisha.

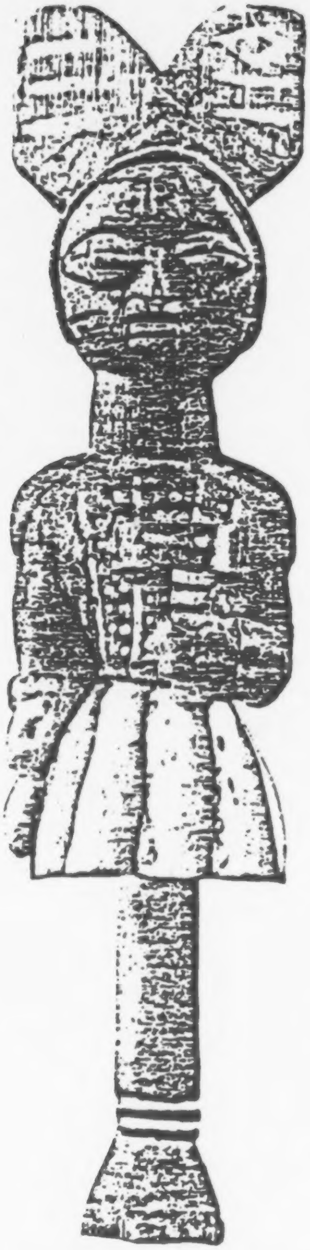


PLATE 55

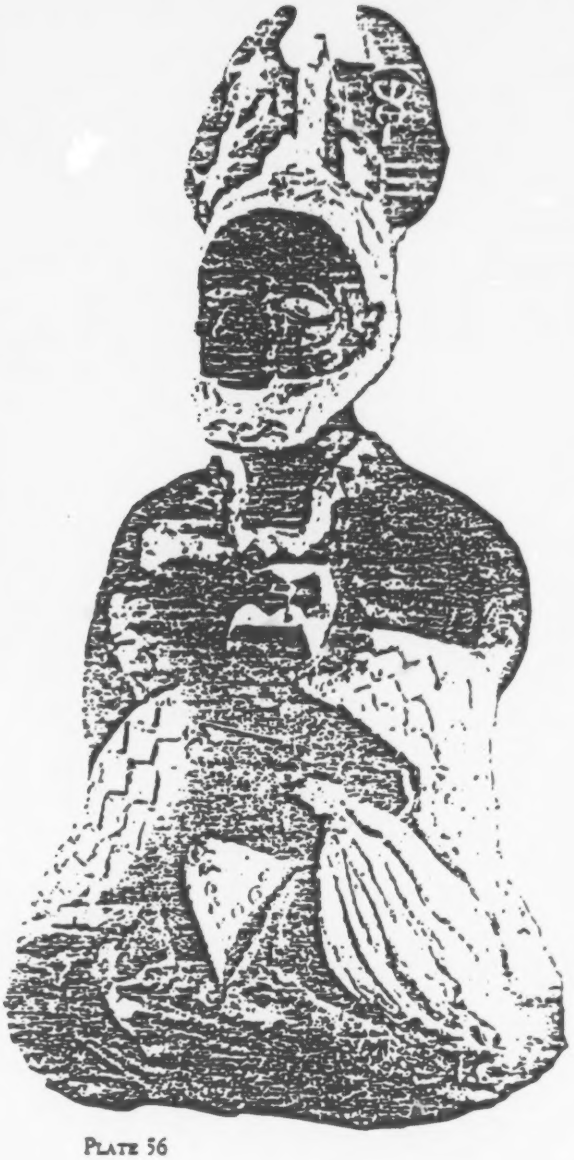


PLATE 56

Ritual figures for Shàngó from New York, NY

Shango has a dual aspect due to his relationship to consort Oya, Goddess of the Niger River. He is both warrior and lover, embodying the fertilizing thrust of the thunderstone in the earth.[15] A dual gesture exemplifying his presence as Thunder God and love is often seen in Shango statuary. Fernando Ortiz states:

> "There is no more vehement or energetic spirit (than Shango). When a devotee is mounted by the spirit of Shango, he charges three times, head leading...he opens his eyes to abnormal width and sticks out his tongue, to symbolize the fiery belch of flames and raises his thunder axe on high and clamps the other hand upon his scrotum."[16]

According to Thompson, this gesture is so persistent that it is not only seen in contemporary images, but in examples found in Bahia from the second half of the last century.[17]

It is clear that Yoruba influence is prevalent in the African American art aesthetic as evidenced in the making of ritual objects. Yoruba, a myth and ritual, was promulgated through the migration of Blacks into the new world. Those populations were comprised mainly of Yourba people and the Fon of Dahomey.[18]

Works continue to be generated which exemplify these Gods and Goddesses, while celebrating their hierarchial relationship to each other.

As previously stated, there exist five dominant cultural sources in the art aesthetic of Black people in the new world. Retentions demonstrated in the people of the Kongo provide interesting information for this study of transatlantic corollarial artistic expression.

In the southern United States, Ki-Kongo words and concepts have influenced language usage and vocabulary; music, especially jazz and blues; lovemaking and herbalism. Ki-Kongo concepts are also present in many early African American cemeteries.

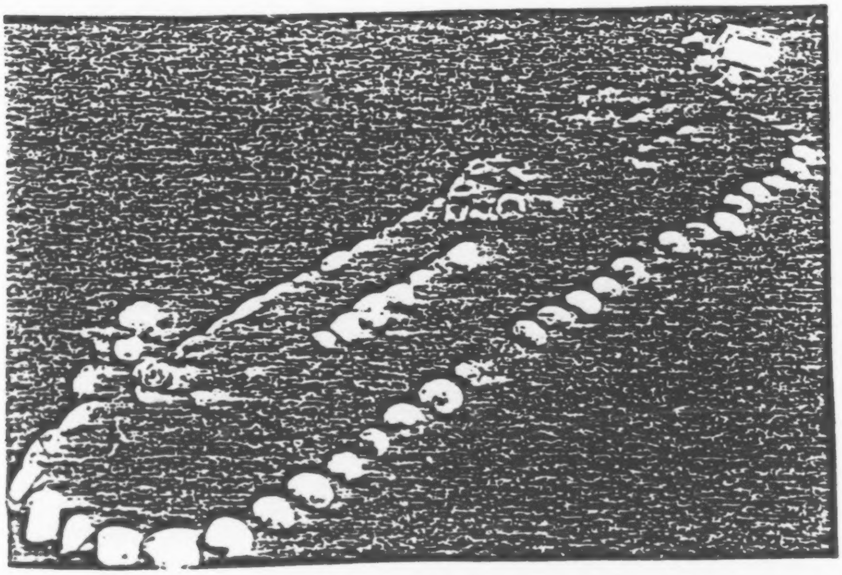
Influence and translations of Kongo art and religion in the new world are evidenced in four major forms of expression:

1) Cosmograms drawn on the ground for evoking spiritual energies;
2) Kongolese medicines and herbology;
3) Related supernatural uses of trees, staffs, branches and roots, and for purposes of this study;
4) Grave dressings for ancestral vigilance and spiritual return.[19]

In order to identify Kongolese influence in early Africa American burial sites, it is important to examine Kongolese cosmology and its symbols. Its simplest example is the cross, with the horizontal line posing the boundary between earth and heaven, God of the living and God of the dead. The vertical line links the above with the below through a power line invoking the judgement of God for the user. Kongo cosmology also takes the color white to represent the color of the dead.[20]

This information is important in analyzing the new world Black cemetery and its adornment as it relates to Kongo symbology. The grave decorations serve as medicines of admonishment and love for the deceased, while relating to the concept of spiritual return. Grave sites in Georgia, the Carolinas, Virginia and Pennsylvania serve as examples of this Kongolese practice. Other important grave adornments are objects last used by the dead, such as plates, cups and saucers as well as shells thought to be closely associated with the immortality of the soul. Seashells appear as adornments across the United States, Haiti and Guadalupe.[21] Often, the seashell was replaced by gleaming white bathroom tile - correlated with purity, water and death.[22]

Carolinian burial site adorned with shells



Until recently, the African American art aesthetic in the America was thought to be a bastardization of European tradition, the latter being heralded for its development and sophistication. Studies, however, indicate the exact opposite may be true. The pervasive influence of African society with regard to African American art aesthetics and philosophy has survived both forced and voluntary migrations of Black people in both contemporary and historic societies.

In closing, I would like to cite a brief example on the society of the Ejagham.

Ejagham people coming from the Cameroons and southeast Nigeria dispel the myths about Africa lacking a tradition of writing and civilizing arts. Through a complex system of symbols, the artists of Ejagham excelled in the areas of playwrighting and poetry, costume design, painting, drawing and mime. Both males and females in this society pioneered new dances and new dramas which oft times were sold to neighboring countries.[23] Clearly, the role of the artist in this society is as an integral part of the whole, as special to but not exclusive of their creative endeavors. I would presume that this role is persistent in contemporary African American Society today.

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EXPERIENCE CULTURAL AWARENESS IN THE CLASSWORK

Earl. G. McLane

"Art is a visual history of thought." This statement was made by John Canaday in one of his narrated arts and humanity films shown to my students in a class I taught a few years ago.

I have made reference to this statement many times as I felt it expresses the very essence of communication through intelligent creativity.

In this paper I will take the position of identifying the needs for cultural awareness in the classroom as related to art as a visual means of expressing man's innermost feelings while commenting on ever-changing societies.

The historians have their books, the artists their brushes and the students their quest for knowledge. Why, how and when do these three merge into a meaningful whole?

Let Us First Look at "Why"

To understand that which we take for granted today has taken many lifetimes to develop. The thinking process involving ignorance and reasoning, acceptance and rejection, needs and desires, fantasies and realities, love and hate, freedom and bondage, have all been a part of the artist's comment on life. It is through his observations that the artist speaks to us and this communication is what we hope the students will understand.

The discovery of other cultures in other times transports the child on a marvelous adventure tracing the development of style, processes, ideas and interpretations which can be intuitive, subjective or highly prescribed procedures.

Students want to know about the past. They enjoy looking at pictures and talking about the strange customs, dwellings, physical appearances and costumes of people in other lands, both past and present. Not only is this important to them but it is equally important for them to understand their own environment and be proud of their own cultural heritage.

Pride and being proud. Are we bringing up a society that is losing is sense of self-esteem? Boys and girls do not always take pride in where they live, which unfortunately can create a life long stigma and can result in behavioral problems. Living on the wrong side of the tracks is very real to some youngsters, therefore, we need to explore their neighborhoods for ethnic arts, cultural resources and search out art forms of which they can be proud.

The students work is reflective of their environment. As Katherine Kuh states in her book, Art Has Many Faces, "the enrichment each man draws from his own environment is too deeply woven into the fabric of his art and it is difficult to consider one without the other."

The student's own positive self image is strengthened through understanding the art in his environment to which he can immediately respond. The immediacy, however, can also be a slow process if the discovery is not recognized by the competent and creative teacher.

The question arises, what art form can we use to increase the student's knowledge and at the same time strengthen his self esteem?

Architecture is the most obvious. The urban child lives within the confines of a few city blocks. Buildings are his world and an architectural awareness that is indicative of his immediate environment helps to develop an appreciation and a sense of pride.

A walking architectural study tour of the area in which the school is located can be correlated with the social studies program as an interrelated unit. This correlation is a perfect marriage of two subject areas concerned with man's physical and practical environmental needs along with his desire to enhance surface areas with decorations.

Being cognizant of the beauty and styles which are expressed in the facades of factories, shops, warehouses, apartment building, homes and other miscellaneous edifices, the student just might acknowledge the fact that his environment is one of importance and is a definite integral part of the city, thus contributing to the total picture of the cultural climate.

A study of the neighborhood acquaints the child with the peculiarities of detail and not just the panoramic view of structural shapes. The economic and occupational factors of the neighborhood face the child with the reality of identification.

It is also important that the students realize their own cultural heritage achievements, as these become their measure for self esteem.

Surprisingly enough, this awareness lesson works well, not only with junior and senior high school students, but also with the students who are having emotional problems plus others who have personal identity problems. All would find the lesson adventurous.

The study of architecture as a neighborhood environmental art form can explore the history of architecture according to the appropriate grade level.

The creative teacher and even those who may perhaps have more traditionally sequential preparation have no problems in developing lessons where students learn to appreciate art as an extension of man's thought through multiplicity of self-expression. The lessons can stress active participation rather than the passive observation as we endeavor to make the students become aware that the expression and communication of an idea and what we see, think and feel is accomplished with a purpose.

While developing art appreciation based lessons, we are creating an atmosphere conducive to accepting and respecting various students' opinions that allows us a closer look at students as people with ideas representative of basic human through. This is what art history is all about. This approach to lesson planning is essential to leading students to newness of thought while it appeals to their senses and desires to express and communicate ideas to their peers.

The relationship between art and other subjects, regardless of how unrelated they seemingly appear to be, can be dealt with by discussing the possibilities with the classroom teacher, which brings together a meshing of ideas and clarity of thought through team planning for a unique multi-curriculum experience.

In the following pages I will propose three very abbreviated lessons that help to develop self-awareness, self-reliance and self-expression while bringing together an understanding that art and civilization are inseparable.

We Will Now Look at "How"

How am I going to incorporate an art history lesson with a creative art experience?

Like the words in the song "Do-Re-Mi" from the Sound of Music, "let's start at the very beginning" and the beginning for us is prehistoric art.

The objective of the lesson is to have the students develop an understanding of the need for prehistoric man to express himself through his art as well as his purpose. The students shall also have an understanding of symbolism and beauty in simplified line, form and color.

In order to carry this relationship over as a personal art experience, it is important that the students have the opportunity to simplify forms, work with limited colors (mixing liquid paint from a powder form), work with primitive tools (such as feathers used for painting animal shapes and twigs for outlining the forms) as they illustrate a story based on suggested subjects.

What are the expected outcomes for the lesson? Well, the students will certainly realize that art has always served man's need to function on various levels of civilization even without sophisticated art materials and that his visual expressions, through stylized forms and limited colors, are of a caliber beyond reproach.

Going from a pre-historic art experience we will step forward in time to the Baroque period.

The objective is for the students to have a clear understanding of the theatrical effects found in architecture, painting and sculpture through the use of sudden contrasts of light and shadow, massive forms escaping their boundaries and the use of dramatic effects by the visionary artists. The upper grades can study the religious reasoning behind these grandiose artistic intents.

Because of the illusionism of depth through perspective and strong foreshortening in Baroque art, the students find this style fascinating. A lesson plan based on decorative two point perspective line compositions allows the teacher to develop a strong art history lesson by introducing the characteristics of Baroque art as the focal point. Working with contrasting lights and darks (chiaroscuro) and successfully employing one point perspective, using monochromatic color schemes in a composition of varying lines to create interest, challenges the student to think and work on a problem solving creative experience.

A lesson of this nature also allows for dialogue to take place on the special visual effects as seen through the eyes of the 17th century painter and the technical illusionary effects produced by 20th century computers and innovative technicians.

Leaving the majestic Baroque period to concentrate on the teaching of the 20th century modern or contemporary art forms also allows for lively group discussions as the students develop an awareness of the complexity and planning of modern or contemporary art forms.

The objective here is for the students to realize that today's art with its sometimes disturbing non-objectivity is founded on the same art principles as those of the more traditional schools. What is the artist trying to say, when he many times uses a language only he can understand? Gombrach (1978) in his book, The Story of Art, states, "there is no such thing as art, there are only artists". Can the students understand this? Can they zero in on that which is oblique in statement and yet artistically profound?

Marcel Duchamp's "Nude Descending a Stair Case" is a painting that lends itself well to this unit because it is a recognizable shape and at the same time abstract.

Students relate to the futurist style because of their familiarity with the camera and the visual effects of slow motion as seen on television. Their involvement can be of a personal nature by photographing an object in motion and abstracting it on paper by overlapping parts to show movement. In doing this the students can gain a clear understanding of structural involvement in futurist painting and of the transformations that take place when the artist takes an object and relates it to new shapes.

We expect students to express intelligently their feelings and observations as we strive to cultivate their tastes through creative thinking.

The Third Consideration "When"

It is my opinion that children should be exposed to cultural awareness in the very formative years of their education. The relationship of art to their environment, to a correlated program of studies, and to their environment, to a correlated program of studies, and to their very being should not be denied them.

The opportunity for correlating subjects on any grade level is endless. It can happen in the language arts class, it can happen in the math and science classes, it can happen in social studies, it can happen in industrial arts and home economics, and yes, it can happen in physical education also.

The art specialist and the classroom teacher should work together to create a bond of universality in their teaching which sharpens the students' understanding that classroom studies are interrelated. As Thornton Wilder so graphically put it in his play, "Our Town", when referring to the address on an envelope, "the United States of America, Continent of North America, Western Hemisphere, the Earth, the Solar System, the Universe, the Mind of God." This illustrates that component parts contribute to the whole. One element cannot have meaning without the other, nor should subject areas work independently of the others. By teachers working together the students will have a clearer understanding of why they are learning and how the learning affects their future. Their future will become the "yesterdays" of tomorrow's scientists, historians, philosophers, and artists, and they will leave behind them a record of "Art as Visual History of Thought." When? Now!!

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FRAMES OF REFERENCE: BRINGING NON-WESTERN ART TO THE CLASSROOM

Ron Mitra

Looking for a Ground

Many years ago, soon after I first arrived in the United States, some friendly natives decided to enlighten me about certain important events in American history. So they took me to see a fort, but it was nothing like what I had imagined. This "fort" was at best the remnant of a stockade, with a good bit of it obliterated by time and by nature. It reminded me, in a funny sort of way, of the decaying estate of a landlord in the Indian countryside. Something of a relic, I thought, detached from the core of things.

My university campus, on the other hand, rose sharply from the belly of the Pacific Ocean, much like a fort I once knew in Allahabad, India. A sprawling structure of brick and stone, also ravaged by forces known and undeciphered, but still in command of the waterfront where once upon a time three rivers met. The difference was that the university buildings did not feature turrets and cubbyholes for gun placements, and back in Allahabad, rats and other creatures scurried along the subterranean vaults of the fort.

Later, when we talked about these things, we told many stories of fierce battles, often bloody and stupid, which bound together that excuse for a battle station, a speck in the desert which my American friends still insisted on calling a fort, and my mammoth, labyrinthian bastion of emperors, the only kind of fort I would accept as real. We were scientists all--marine biologists, nuclear physicists and oceanographers. Our chief weapon was our logic, and we weren't about to yield any ground to nostalgia!

Somewhere in the middle of all this a couple of Europeans (also scientists) had joined our group, and soon we found ourselves talking about medieval French castles, and yet many more bloody battles. Those chateaus with their moats and battlements seemed a lot closer to home for me, and at the same time brought to my hosts a sudden recognition of their European ancestry. We were now refining our arguments. We were distinguishing between colonial outposts around which cities grew--in India, Indo-China and the New World, and those indelible signatures of feudal and imperial times, undiscoverable in three hundred years of American history.

In any event, with the advent of the missing link, I mean the French chateaus, our debate was doomed. Forts are connected by sieges and counter-attacks, by cannons and crossbows, by scheming generals and shameless traitors, by defense of deities and conquest of peoples, and always by many, many victims. The materiality of forts is inconsequential as mere fact, but significant as artifact and as sign. Arguing about stone, brick and wood, about riverbanks and moats, and even about design is quite pointless. I can describe these things for you. We can understand how these things fit together. But we can't debate them as structures without context. I am willing to imagine the fort in your mind provided you try to visualize the one I live with even when I dream.

Looking for a Subject

The young man sat in the same corner everyday. He didn't utter a word in the classroom, but always had an admonishing look about him as though he didn't approve of our common pursuit. They were college freshmen all, and I was a first time Teaching Assistant, and together we were "doing" the Jews and the Greeks, holding ourselves up under the first light of Western Civilization. (What an irritating responsibility, I used to think, looking ahead to Romans and Christians, the Middle Ages and the Renaissance, the Enlightment and the Nineteenth Century, and finally this one. What an absurd undertaking, guiding these cynics all the way to the "present".)

Then came his first epistle, instead of the overdue paper.

"You have no right to degrade the Old and New Testaments by talking about them as history, or literature. The Bible belongs in people's homes and in churches, nowhere else at all."

What followed was a confused discourse on "why I live the life of true Christian", but with several very intriguing points:
1) It is all right to discuss Pagan myths---Greek epics and tragedies, sculpture and art in the classroom. These things do have to do with our cultural and historical preoccupations, our secular life.
2) It is not all right to include any aspect of the Bible or any art which tries to represent biblical themes. (He wasn't sure whether the "Christian" works of Giotto, Da Vinci, Michaelangelo and El Greco which we had barely tasted as subsequent aesthetic possibilities ought to be dismissed as bordering an idolatry, or preserved, like the source of their inspiration, in absolute reverence, outside the concerns of secular society, outside history.)
3) It is not all right at all to compare anything in the Judeo-Christian and Hellenic traditions to things non-Western. Such efforts only confuse students by undermining the centrality of Western Civilizations, and within that the absolute, unique place of Christianity.

Meanwhile, we had been plodding through Homer and the Geometric Style in art, through the poetry of the Psalms, through a sampling of the artist's view of major events in Christ's life, and in conjunction with a theme of the course, through artifacts that demonstrate the conceptual unity and practical amalgamation of that which is religious and secular in Hindu culture. Specifically, I had chosen, as supplement to the course material, poetry and painting that represented the exploits of Krishna, Krishna as divine and human, as savior and cowherd, as stoic and epicure, as detached (in his utterances of the Bhagavatgita, for example) and indulgent (the paintings depict him as a fierce warrior, a prodigious gourmand, and above all the greatest lover of all times).

Other letters followed, always in lieu of assigned papers. They were all protests against social and historical commentary on traditions and subject matter in classical art and literature. No one else in the class agreed with the young man's fundamentalist views. He communicated his displeasure privately, in writing, and only to me.

Looking for a Form

"Homer could have written anything, any way he wanted. He had the talent you know, the real genius."

She was one of the brightest in that class. Same term, same place, where we began with classical antiquity. Baffled and curious, I replied wisely, "Why don't you elaborate? Go on, go on...."

"Well, Homer could have written short stories or novels, one-act plays or even deep two-liners like Haikus. He happened to like long drawn out stuff. So he went for epics!"

"You really believe he had all those choices of form, don't you?" I must say I was quite astonished by the casual way she spoke.

"Why not? I chose to come to this school. I could have gone to any one of a dozen others."

Absolute egoism, I thought, a sign of the times. The rest of the class disagreed with her (except for the silent one in the corner), vigorously but intuitively. The debate didn't convince her at all, and she had the upper hand in namedropping.

"Those Greeks were really fascinated by geometry, weren't they? And if you look at the famous 'Shipwreck' scene from one of those old vases, you'll also find how abstract they could be. One more step, and they could be painting panels like Mondrian!"

Such comments did not allow us to talk about historical periods, the development of techniques and styles, tradition and individual talent, and even the technology of the artist's craft. Later in the year I talked to a colleague who had had the same student in a class on the Middle Ages. Apparently she had raised the same questions about Dante and Giotto. Dante could have written a three-part novel, and Giotto could have been a Cubist if he wanted to!

Looking for History

During the fifties and the sixties, around the time when many African nations gained independence from colonialism and became separate states (as we know them today), all kinds of publication on sub-Saharan Africa began flooding the market. Among other literature, I remember reading about new excavations in that continent, organized principally by the newly independent regimes, but with considerable help from European archeologists. In this quest for identity, this catching up with history, there were two startling revelations which I cannot forget. The archeologist's shovel discovered in various parts of black Africa (what has been called "lost cities"), and, along with that, historical "documents" in stone that could be read even more clearly than scrolls and parchments. For many of us, this evidence of highly advanced civilizations was the source of great excitement. I remember spending hours with American friends on fantastic speculations about the new discoveries.

That was the happy "surprise." The scandal lay elsewhere. Apparently, European archeologists hadn't bothered with such excavations during the heyday of colonialism because *they hadn't expected to find anything in the heart of Africa*! "There aren't enough written documents to warrant such efforts", they had said, and then had gone about their work in Egypt, Mesopotamia, or the Indus Valley. That, for them, was real history. For Black Africa they had invented another science--anthropology.

Now, the discovery of lost cities created a stir among Africanists and art historians generally, but there were still those "scholars" who tried to prove that those civilizations weren't indigenous, and that any outstanding cultural and aesthetic achievements of an ancient Africa came about because of "external influence." From that standpoint, one could still hold on to a shameful ideology and at the same time delve into the newly discovered cultural artifacts with gusto.

There is, as usual, another side to the story. Because of the novelty of the discoveries and what a friend called the still "missing pages" in African history, a resurgence of interest in the *history* of African art would continue to face many difficulties. That, of course, is not my point. The point is such problems in the reconstruction of history have an altogether different status from ideological preconceptions that prevent the spark of interest in educators from lighting even a small fire. Has the history of African art found its way into the classroom?

Changing the Discourse: An Interlude

In trying to bring intercultural subject matter and perspectives to the teaching of art history, the first obstacle one is likely to encounter is the lack of a common frame of reference. This barrier cannot be broken by accepting incomprehensible and "non-negotiable" differences between alien cultures. In other words, historical relativism will not get us anywhere in trying to understand the development of art everywhere.

Both logically and methodologically, it is necessary to find a common ground that can bring together objects and contexts that are vastly separated in space and in time. In particular, the role of imagination is crucial to bridging any "aesthetic gap" that might exist at the outset, and also to getting a feel for differences in the subjective sense of history. After all, our consciousness of art history has its own history.

Secondly, as it is in the consideration of Western art, the choice of subject matter will be largely dictated by dominant events and preoccupations in these other cultures, by the aesthetic sensibility of their peoples, by the evolution of artists and schools by breakthroughs in style and technique, and so on. The main thing is that nothing is sacrosanct in the choice of subject, a matter integrally connected with the teaching of art history. Starting with classical art, a comparative presentation that includes art from outside the Western "mainstream" might be startlingly refreshing and, I believe, quite accessible to the imagination of students.

In an endeavor of this kind, a primary challenge to the willing teacher comes from nonexistent or impoverished texts. Let me explain. In considering, for example, the development of Asian art, we have to remember that Asian civilizations have two basic, distinct cultural roots--Chinese and Indian. Interpretation of two civilizations, transformations and local variations of their culture, their subsequent interactions with Western colonial powers, go a long way toward explaining the rich and intriguing examples of visual arts in many Asian societies. Variety, complexity and contradiction in aesthetic production can be easily imagined if one remembers, for example, how the major religions, Hinduism, Buddhism and Islam, develop within the Sino-Indian context. Add to that Confucianism and Taoism in China, Jainism and Sikhism in India, Shintoism and Zen-Buddhism in Japan. Next, look at all the sects, faiths, cults, and ideologies of regional and local variety. Clearly, it makes sense to assume without prejudice that classical/religious art that arises out of such complex and contradictory situations will be no less intriguing than comparable art from Europe.

If, however, one is stuck with the idea of the "East" as a monolith, or with pervasive reductionism in the description of Asian societies in available texts, then these texts are not particularly useful to students and teachers. One can still find fantastic and mythic depictions of Asian cultures in textbooks, along with a free and uncritical use of phrases like "backward society," "yellow kingdom," "Hindu superstition," etc. Under the circumstances, generating a spontaneous and grassroots interest in Asian art will remain difficult if not impossible if acquired biases are not rooted out first. This would imply a thorough revision of attitudes in the historical material that constitutes the background for art history and of attitudes toward Asian art which one still finds characterized as alien, unitary and formally deficient.

Realistically speaking, while textbooks continue to uphold long discredited values, there has to be some other way of subverting this status quo. From this standpoint, the teaching of art history can play a unique role in both aesthetic and cultural orientation. It can develop both a sensibility to art and a sense of history. The inclusion of non-Western art in the classroom no doubt provides a bigger challenge to teachers. At the same time, it completes the humanistic effort by bringing in a richer and more diverse subject matter, and a fresh way of looking at familiar issues. As far as presentation is concerned, I am suggesting the use of storytelling, an art in itself, and one that most teachers are quite familiar with.

The value, purpose and method of including non-Western art in art history classes (I mean integrally, not as an after-thought) cannot be overstated. So I shall restate my argument somewhat differently:

1) Broadening the base of art history can bring to light the subjective biases of students more easily. As we have seen, students' views of Greek art and literature can be just as insular and ethnocentric (an uneasy egoism pushed to the extreme?) as their misgivings about Indian art. The defeatist attitude is to take these biases for granted in one instance (Asian art) but not in the other (Greek art). To put it another way, addressing student misconceptions about the development of form, style and tradition in art, about periods and

genres, about the consciousness and passion of the artist, is facilitated, not hindered by a comparative cultural basis for communication.
2) On the other hand, objective impediments have a different status. Not only is there a problem of "frame of reference" in textbooks, it is hard to find a place where formal and evolutionary issues are dealt with comparatively. For example, the origin and development of perspective in Western art are explained in many places, but not the absence of perspective (and often even foreshortening) in Chinese or Indian painting. The other side of the coin is that for most students, the language of Giotto's paintings, or for that matter, of Shakespeare's plays, is no more easy to grasp at the outset than styles of temple sculpture in South/South-East Asia, or the struggles of a contemporary Chinese artist grappling with the principles of "socialist realism." The only difference is that "not getting" something that is supposed to be part and parcel of their cultural heritage can produce in students both a sense of unwanted guilt and a conspicuous intransigence.

In attempting to explain any aesthetic phenomenon, theory is not free to choose what suits it in the course of history and omit all the rest. But while the importance of a comprehensive framework and a broader range of subject is being considered, and textbooks are being rewritten, is it possible to introduce some of the issues I have raised in the context of a living tradition and living art? To answer this, I have to proceed to my longest story of the day.

Looking for a Language

Less than a mile from the house I grew up in, in South Calcutta, there was a community of idolmakers. Every year, by late August, they would open up their communal workshop and begin work on statues of Durga and her children. Ganesh, Druga's favorite son, with his elephant head and pot belly was riding a mouse. Kartik, her vain and narcissistic other son, sat perched on a peacock. Lakhsmi, Durga's daughter and the goddess of fortune, always glittered of learning and the arts, dressed in white, rode on the wings of a great big swan. Their enemy, the demon Mahishasur was always made to look cruel and vicious--a human form climbing out of the carcass of a water buffalo. For me the most fascinating creature was Durga's carrier, the lion, pouncing upon the demon, helping out the great goddess.

Week by week, the statues took shape, lions and swans and Kartiks of different sizes, made by different artists all clustered together. Every day after school, we stopped to watch the idolmakers transform all those mythical characters into living things. First came the skeletons of bamboo and straw, then the shaping of the clay--the magical emergence of form. Then came the painting--different colors for different characters, then the eyes. The eyes took the longest to finish. Next, the idolmakers began sharpening the features and highlighting shapes, adding on hair, clothing and finishing touches. Finally, they took out the decorations. Crowns, garlands, ornaments and weapons. By the time the work was done, drummers from the surrounding villages had already arrived in Calcutta to let us know the Drugapuja was around the corner and they were in town to be hired by different Puja sites. I had been ready for a long time!

Ah yes, the legend. Druga is one manifestation of Parvati (the black goddess Kali being another), wife of Shiva who is one of the Hindu trinity. Her story, like many others in the culture, is about the victory of gods over demons, of good over evil. The demon Mahishasue (demon in the guise of a water buffalo) was terrorizing gods and humans alike and no one could resist his growing power. Through a long chain of events, it fell upon Parviti to deal with the demon. Parvati was transformed into Durga, her third eye ablaze and her ten arms carrying weapons of war. Riding on her lion, she attacked Mahishasur and at the end of four days eventually destroyed him. Once again there was peace on earth and in heaven.

Somewhere in the development of the "slaying Mahishasur" legend, Durga's children got involved in the fight, and even though they are not depicted as active fighters in the grouping of the statues, they are definitely an integral part of the Durgapuja celebrations. As these stories go, the destruction of this demon is not more or less spectacular than other similar events. The celebration of this one is particularly Bengali. It is a regional festival. In fact, in most of northern India the main celebration which coincides with the time of Durgapuja is *Dashera*, marking the victory of Rama over Ravana on the island known to us as Sri Lanka. That, of course, is the end of Rama's quest in the *Ramayana*. Apparently, Rama's invocation of Durga (this is called "the untimely worship" in the epic) on the eve of his final and decisive battle against Ravana shifted the celebration of Durgapujz from its original time to the fall season. In any event, for us the four days of Durgapuja were like four Christmas Days. That's when we got presents and new clothes, visited family and friends and got a whole month off from school!

In an older tradition which predated the growth of the modern city, the worship of Durga was more private and self-contained. A cluster of villages might have a family of idolmakers and painters--the professional artists. The statues they sculpted were modest by today's standard and would naturally be commissioned by the local landlord. It is on the landlord's estate that the rural population came to worship Durga. In urban centers too, Durga and her children were housed in the sumptuous dwellings of wealthy patrons whose doors were open to the general public for those four days of Durgapuja. In more recent times, especially in the post second world war period, Durgapuja became an immense community event in urban centers, most notably in Calcutta, but in fact wherever in the world there might be a group of Bengalis. (For a visual recollection of the older tradition, you might want to see Satyajit Ray's film *Devi* (The Goddess) which opens with several scenes of Puja celebrations in the countryside.)

The present situation in Calcutta is something like this. Every neighborhood in the city (sometimes every block!) raises money for the Puja expenses through individual contributions, advertisements, in-kind donations, etc., under the guidance of an organizing committee with appropriate officers. This committee usually commissions a particular artist to make the statues. Who gets the commission depends on the budget of the neighborhood and the reputation of the artist. Laws of the market are in full force here along with competition between neighborhoods. Temporary structures are built in parks, on playing fields and vacant lots, in cul-de-sacs, to house the statues, to provide a place of worship and a large area for entertainment--plays, talent shows, musical performances, what have you. Any given evening, there are one or two million people in the streets, spread out over the whole city, moving from Durga to Durga, not as devotees but as "art critics" all, enjoying the works of the sculptors and also judging them.

Every Puja committee, every sponsoring group wants its Durga (along with communal meals, entertainment and brochure, and their hired drummers) to be the best in town. Sometimes young turks from a neighborhood might feel compelled to dictate to the artist the aesthetic requirements for their Durga. I remember a scandal which shook Calcutta in the early fifties. One fall, several of the Durgas in the city turned out to bear a distinct resemblance to a well-known movie-star of that era, and many of the Kartiks looked like the hero from a recent box-office hit. Young men and women loved the idea. The older generation, along with the priests who had to perform the religious ceremony, were completely shocked by this sacrilege. But that was only a fad without a future, and caused no real harm.

Without appropriate illustrations accompanying this text, it is difficult to comment on the range of aesthetic considerations surrounding Durgapuja. The photographs before you might help a little, but the reader will have to rely on her or his imagination. I think the following remarks might be interesting from the point of view of teaching the history of a living art.

First of all, because the Durga legend ends with the departure of Durga and her children after the demon is vanquished, the symbolic representation of this conclusion is in bisarjan, the immersion of the statues in the Ganges after the four-day period (actually on the evening of the fourth day). This means the statues have the character of "disposable sculpture", recreated every year and destroyed once the celebrations are over. In the last twenty years or so with the progressive secularization of Durgapuja, some of the outstanding examples of idolmaking, some of the statues have been preserved in museums as unique objects of art and of craftsmanship. Aesthetic considerations have superseded religious requirements.

Secondly, the idolmaker as artist has gained a lot of individual recognition. Both social and aesthetic demands have made the idolmaker-artist more innovative. Now we find him working with different media. Most of the time it is still clay, but there is a greater use of wood, metal, terra-cotta and sholapith. Stylistic innovations too, have combined traditional requirements and modern techniques. A parallel development to the resurrection of the idolmaker as artist has been emergence of the artist as idolmaker. Many artists (that is, not professional idolmakers) are now trying their hand at creating Durga statues. My examples illustrates this state of affairs.

If we compare the styles and techniques used by the different artists, we find a lot of variety. (These pictures were taken in different years, between 1974 and 1982.) We see reflections of an early and highly stylized representation of the deities under a single panel, naturalistic depictions with each statue against a separate panel, the complete violation of traditional symmetry (Durga in the center and her children paired on each side), replacement of sculpture by paintings on panels--invoking a combination of folk styles, the use of terra-cotta and metallic shades in relief work showing more abstraction in form, and so on. The idolmakers near my old neighborhood were hardly experimenters; they were happy to reproduce the same kind of work year after year, restricted to a naturalistic "school."

In an odd way, all of this makes perfect sense to me. Tradition is combined with individual talent in a contemporary urban setting. Religious and secular forces which never really stood separated in Hindu culture, find new ways of coming together. (I hasten to reiterate that the social and aesthetic enjoyment of Durgapuja in the city far outweighs its religious significance, sort of like a gigantic arts festival. Anything else would be decidedly anti-historical.) And with the irreversible shift of Bengali culture from rural life to urban centers, the barwari (communal and public) celebration of Durgapuja has also become a new way of asserting the values of a community over individual preoccupations. Apart from a few disgruntled skeptics, everyone in the city feels elated and liberated during those four days.

There is, of course, a flipside to this story, the other side of modern urban life. Durgapuja celebrations are now plagued by the abuse of drugs and alcohol, by gang fights between neighborhoods, by the occasional embezzlement or misuse of funds by someone on the committee, and so on. But that is another story.

Looking for an Audience: A Postscript

A few years ago, I had an opportunity to talk about Durgapuja and the art of idolmaking to a fifth grade Social Studies class in the North Allegheny School District. Those students were very open to new ideas and asked a lot of hard questions. I believe that by the end of the hour they were able to grasp, as real, quite a bit of the cultural norms, historical concepts and aesthetic demands surrounding the making of disposable sculpture. This happened without the use of slides or videotapes, simply with the help of pictures I had passed around.

Of course, this is only anecdotal and not statistical evidence for my thesis. Moreover, in the long run such ad hoc inclusions of exotic material may appear confusing and arbitrary to the students. In fact, as I mentioned earlier, in talking about non-Western art one cannot ignore the multiplicity of contexts, traditions, subjects and forms. The rationale for a particular choice within a comparative approach in the method of instruction would necessarily require a common ground and definite points of intersection. Nevertheless, my experience with the fifth graders taught me that once the purpose and method of teaching art history are clear to us, the possibilities of including non-Western art in a systematic way, in a curriculum, are unlimited.

Looking for a Season: Postscript

One weekend in the middle of last October, Bengalis in the Pittsburgh area celebrated this year's Durgapuja. There are no idolmakers here, so they have to settle for small paintings of Durga and her children. We were invited of course, but I forgot all about it. That weekend we were out photographing fall colors. (This has become an annual ritual with us. Close to the Tropic of Cancer where I grew up, leaves didn't change color in autumn. I remember now that a reason Durgapuja became such a grand celebration in Bengal is that Rama's untimely invocation of Durga coincided with the rice harvest. (Does rice grow in October in Pennsylvania?) I suppose if neighborhood stalwarts had hit us for Puja contributions, or we had heard distant drums announcing the festival, or if I had even driven past busy idolmakers, it could have been an altogether different season.

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TEACHING ART HISTORY: WHAT FORMS CAN IT TAKE?

Al Hurwitz

The persistent neglect of the *methodology* of the teaching of art history is one of the more curious footnotes to the history of our profession. While books on art history number in the hundreds, not one book exists which deals with the *teaching* of art history, a condition that is shared with that uneasy bedfellow, aesthetics. Nor can I even recall so much as a chapter on the subject in our major texts. (p.2) Vincent Lanier's Doctoral research in Art Education (1920-1968) lists 753 dissertation topics, only one of which deals with art history in the schools, in this case, curriculum for the senior high level. Art criticism, by comparison, fares considerably better in our professional literature.

Art History has always occupied an uneasy position in a field traditionally centered upon the inherent values of direct experience with art media. On the senior high level, chronologically structured textbooks are used, and below that, the teaching of art history involved the use of art objects of one period or another in conjunction with a studio activity. Art history, as most of us know it, is bound by five conditions. In public schools as in higher education, art history stands for "high art" rather than vernacular or folk art. It is Western rather than third world, masculine rather than feminine and chronological (as in H. W. Janson) rather than thematic (Albert Elson). It is also based upon what historians know rather than how they function.

In the remainder of this paper, I will deal with ways of teaching art history. We can begin with a good word for linking history to the use of art media.

When art history is taught below the senior high level, it is most often used instrumentally rather than for its own sake; employed, as Erickson (1983) has noted, "as visual aids, illustrating points in the teacher's presentation... This sense of history is so very loosely defined and so minimally developed historically that it can be considered to be art history only through a great stretch of traditional usage" (p.5).

While Erickson's criticisms are valid from a historian's point of view, the use of art works in public school programs can contribute greatly by adding needed substance to the studio experience. Using exemplars in conjunction with an art activity can extend students' knowledge of artists and art movements, vivifying the connection between the art of other times and places to that which occurs on the desk or easel of the student. Susan Isaacs (1930) stressed the connection between knowledge and direct experience when she wrote: "Abstract reason...cannot operate in a vacuum, but only upon the material given to it by experience..." (p.5). The *material* to which Isaacs refers can be any means whereby a students' understanding is heightened by active engagements drawn from the methodology of criticism, (Madeja and Hurwitz, 1976) identifying art works, comparing and matching art terms or art ideas to art works and so on.

The idea of linking sensory to cognitive modes of learning is as vital to children on the elementary level as it is to the adolescent who can also handle academic approaches such as discussing, reading, and writing about what they see. There is no inherent reason why direct experience taught in relation to art history need be equated with lower orders of learning unless, of course, the teacher intends the experience to begin on one level before proceeding to the next.

As teachers, we can say to a class, "Copy this landscape by Lorrain and you'll learn about balance of tone and handling of ink and wash," or, "Before we begin drawing outdoors, let's see how these artists--Rousseau, Benton, and Burchfield approached the problem of landscape drawing." We can also discuss the artists' works before or after the problem has been completed. The teacher, however, can deal with landscape drawing in another manner. She can say to a class, "Pretend you are a fellow student of Ingres at the Academy of Beaux Arts in Paris in 1800, and see if you can apply the rules of Neo-classical painting to your drawing, referring to size relationships between figures and trees, use of light sources in spatial planes, placement of a mythological city or folly in the background." In this assignment she is reversing the objective of the previous assignment, applying studio experience to a particular moment in art history rather than using history as a means of reenforcing a studio problem. We have moved from history as a supportive factor to using direct experience as a means of clarifying an episode of history. Although there is a hierarchy of instruction implied in the above examples, the fact that they all involve the use of art materials in no way diminishes the possibility of learning.

In an inquiry approach, we move towards the professional behavior of both historians and critics, for it is through inquiry that the search for meaning begins. In inquiry, we need only the information provided by the work. Historical information is not required. (Can we not gain much by studying a self-portrait by Van Gogh without knowing that a woman was involved in the mental lapse that led to the painting?) The more complex the work, however, the more readily can we extend our inquiry into an investigation which includes both historical and aesthetic concerns. A case in point is Pavel Techelitchew's "Hide and Seek."(3) Although upon first glance, the subject of the painting would appear to be a tree, the artist has provided us with much more than an objective treatment of the subject. As we begin to study the work, we push our powers of perception and in so doing we see the tree turn into a hand with fragments of the human body filling the spaces between the branches--with each subject in turn broken down into sub-segments. As the search continues other forms begin to emerge. There are embedded figures and there is a figure of a child seen from the rear, moving towards the heart of the tree. The interiors of the body parts are exposed viscerally as though the skin is peeled away. We continue to probe until we have inventoried what we have perceived, and exhausted the descriptive stage of the critical process.

When we try to make a connection between what we see and the possible relationships among the component parts, we are on the road to interpretation--the search for the meaning of what has been described. At this point, the title of the painting often, but not always, becomes a vital link in the process of deduction.

When we ask ourselves what, if any, larger meaning the work contains when the artist combined the subjects of tree, child, and prenatal imagery, we have reached the highest level of inquiry--coming to some conclusions as to the content of the work.

If at this point, we raise the question of intent, of the artist's conscious attempt to achieve a certain meaning, then we are dealing with an aesthetic issue; namely, Wimsatt and Beardsley's (1960) theory of the "intentional fallacy" which rejects the idea that the artist's intention can ever be known. The writers conclude that even if this were possible, it is irrelevant to how we receive the work. The historian, as Podro (1982) has noted in an opposing view, has a certain notion of art that we try to see the work in the light of the conditions and intentions with which it was made." If you can get students to side with either Podro or Wimsatt or Beardsley, then you will have used the critical process to move more closely to the domains of the historian and aesthetician. We move closer to art history when we provide information on the career of the artist (Tchelitchew) and his relationship to the surrealist movement and to Freudian psychology. When we do this we have shifted to the kind of art history with which we are more familiar, the realm of contexts - of time and place, the facts, if you will, which surround the work. In some cases (as in Goya's "Execution of May 3") this may enhance the art of appreciation,--in others,--as in "Hide and Seek" it may have little or nothing to do with heightening a student's response to the work. History should be used selectively in critical activities, just as our powers of analysis must be brought into play when history holds the center of our attention.

Chronology Vs. Inquiry

It is in the structure of chronological sequence, of the flow of cause and effect of events, that most of us have trained. There must be a good reason for this and I think it has to do with the fact that the more images we consume, the more we use our previous experiences to determine our responses of the moment. This is particularly true of categories or genres of works, such as the portrait. If we have studied a David Hockney portrait of one of his friends, we carry this experience with us when shown a portrait by Bronzini, and if the third encounter is a portrait by Goya, we do not--indeed we cannot--cast aside our previous encounters with the Hockney and Bronzini because of the cumulative effect of responding to art. The historian's case for the chronological approach rests upon the fact that jumping about from style to style, from era to era, is a waste of both time and content. If there are reasons why a Rembrandt portrait could not possibly look like one by Picasso, then this should be noted, and the best way to account for this is to note what happened between these ways of working and this, in turn, involves studying within a chronological format. When we teach within the context of time, it is inevitable that a certain intensity of concentration is lost. What remains is the raw material of history, the facts of time and placement, hastily and superficially drawn at best. It is this forfeiture of depth which bothers the inquiry oriented teacher who believes that the fewer the objects of concentration the greater the possibilities of learning. Less, in short, is more.

The process of limiting one's sights and digging deeply into a prescribed area used to be called "post holing." It suggested that issues begin to emerge which live beyond our immediate focus of attention, that ideas reach out to touch one another in much the way the roots of a tree extend until they touch the source of other trees.

Teachers who proceed from a chronological base may concede that the intensity of the inquiry approach is greater than that of a survey approach, but they also worry about a student's leaving school without being able to recognize the difference between a Frank Lloyd Wright prairie house and a building planned in the international style. They will argue that it may not matter to a 12th grader that he is unaware that Anglo Saxon art preceded Romanesque, an educated person still ought to know that Early Christian art preceded the Renaissance period and that the Mannerists had their reasons for moving away from Italian styles of the 15th century.

Where many art teachers have erred has been in their inability to make chronology as interesting as inquiry. Must "Art in the Dark" be an invitation to slumber? The assumption that art has certain intrinsic characteristics which lose their potency when placed in a time frame, is absurd. We can and should accommodate both approaches; indeed, if we think of students as having available to them eight or ten years of art and we are serious about art history being a part of that continuum, we will have to call upon as many methods of instruction as we are capable of handling.

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NOTES

1. The author is indebted to the stated theme of a conference on Discipline Based Art Education sponsored by the J. Paul Getty Center for Education in the Arts.

2. One exception is Teaching Secondary School Art, by Earl Lindeman, Wm. C. Brown, Publisher, 1971.
   Bond, Gwendoline M., "Outline of the History of Art for High School Students in New York with Suggestions to Teachers for its Use," New York University, 1941.

3. Henry Ray Warminster Schools has developed a unit on this painting.

4. Erickson, Mary, "Teaching Art History as an Inquiry Process," Art Education, Sept., 1983, p. 5.

5. Isaacs, Susan, "Intellectual Growth in Young Children," Routledge, 1930, p. 6.

6. "The Joyous Vision," Stanley Madeja and Al Hurwitz, Prentice-Hall, New Jersey, 1976.

7. Wimsatt, W. R. and Beardsley, M. The Verbal Icon, Noonday Press, 1960, pp. 21-39.

8. Podro, Michael, The Critical Historians of Art, Yale University Press, 1982, p. 16.

ART HISTORY IN THE ELEMENTARY GRADES: AN IMPLEMENTATION

Judith Meinert

It was an honor to be chosen to participate in the King's Gap Symposium. I would like to thank the members of this group for inviting me and for the administrators of the Northgate School District for granting their permission for my attendance.

How could I ever add to the symposium filled with names of people I've admired for so many years? And then I reflected, it was some of these people who gave me the guidance, the knowledge and inspiration to work with our young people in the realm of art education. Perhaps I can share for a few moments just where their inspiration has led me. I've been fortunate to work with children in grades kindergarten through sixth for the past nineteen years.

I have been asked to write about Art history. In a small school district just north of the city of Pittsburgh, boys and girls are daily exposed to our past through art.

It seemed natural to talk about mummies during the Halloween season--and then to expose my children to the wonderfully rich experience of King Tut. After talking to all students, grades one through six about Egypt, the valley of the kings, the treasures of Tutankhamen, and the 1922 archeological excavation, the sixth graders started recreating in clay the artifacts found in King Tut's tomb. The fourth graders, in the meantime, were learning more about archeology, and especially Howard Carter's scientific techniques and discovery. The older children took their recreated artifacts and buried them in the school garden. The fourth graders, armed with paint brushes and tongue depressors, dug up the artifacts. I wish you could have seen their faces and heard them as they exclaimed--"Look I found the mummy case; the neck rest; the sarcophagus; look, a gold dagger..." The treasures were then catalogued and displayed in our school museum, (the school showcase). This idea, simple as it was in concept, was submitted to the National Chroma Acrylics contest for innovative teaching ideas. The Northgate School District was one of the nine runner-ups.

All the students at Lincoln Elementary School were able to participate in a Medieval Week through the generous funds and cooperation of our PTO in 1984. The week was planned to introduce the children to the medieval era through art, music, dance and theatre. With the assistance of the Imaginarium, a nonprofit arts group from Pittsburgh, founded by Betty Malezi Hallingsworth, our students were visited for fifteen minutes in their classrooms on a Monday by a wizard, knight and medieval musician playing a lyre. Two sixth graders acted as squires and declared "Medieval Week" at Lincoln Elementary School. That same day, a local weaver came to our school dressed in medieval costume, and through a living history dialogue, talked to various small sessions in our auditorium about weaving and using a drop spindle.

On Tuesday one of the parents, who also teaches stained glass at a local community college, shared her craftsmanship with our students. Examples of her work and slides brought the children in touch with this exquisite art.

The following day, a local craftsperson, and Lincoln parent, demonstrated how she created clay tiles with medieval themes.

On Thursday, a harpsichord-maker played various medieval instruments to small sessions in the auditorium and provided the students with an introduction to Gregorian chant.

Friday of that week was a culminating experience. The Imaginarium returned, bringing with it dancers, musicians, actors and actresses. The music room was transformed into a castle, as large stone walls surrounded you and banners hung overhead. The children were in medieval attire and all wore hats that had been created in the art room. A translucent screen was brought in for the enactment of Beowulf. All classes K-6 had heard Robert Nyes' version of the classic, and eagerly anticipated the production. Dancing and merriment concluded what proved to be a meaningful arts experience.

This September, the children in grades one through six at Lincoln Elementary were exposed to Frank Lloyd Wright's masterpiece, Fallingwater, in Mill Run, Pennsylvania. One of our younger classes may have heard the story told this way: "Once there was a young boy who loved to get in his family's car and leave Pittsburgh on the weekends and drive up into the mountains. His mom and dad owned part of the woods in the mountains. The boy would jump on the rocks, play in the mountain stream and swing from the vines. This family's name was Kaufmann. You may have shopped in their Kaufmann's Department Store. After a while, the Kaufmanns and their son Edgar knew that they would like to have a home built on their property. They knew it would be difficult to build among the rocks near the falls. They hired the best and most famous architect of the time--Frank Lloyd Wright. The Kaufmanns wanted their house to face the falls, but Mr. Wright insisted that the house be built on the waterfall. All that I've told you so far happened fifty years ago, before I was even born. The house is still standing right here in Pennsylvania. If we could get in a school bus and drive up from Bellevue, it would take us about two hours. Since we can't take a field trip, I've taken some slides of this beautiful home called Fallingwater. Would you like to see them?..."

During the slide presentation, vocabulary terms such as architect, cantilever, taking advantage of natural surroundings, original art work, earth tones, space, mass, form, and indirect lighting were explained, questions were answered and good dialogue ensued.

A fifth grade Art Enrichment class has created buildings from scraps of white matt board and completed a written architectural critique, floor plan, elevations and specifications.

In the beginning of every class session, the boys and girls are conditioned to listen about famous artists or about a well-known art period.

Usually, I spend five to ten minutes per class period on Art appreciation. Many times I talk about artists that I feel are the most famous. Presently, our discussion centers on Henri Matisse. Here was a man who became an artist because of a pain in his side. His mother brought him a box of paints while recuperating from an appendectomy. Here was a trained lawyer, who changed his profession by taking art classes at 6:30 - 7:30 a.m. before he went to his regular job. He was a man who studied under a very good art teacher, Gustave Moreau, who told Matisse that he was "born to simplify painting." Here was a painter who had the unfailing loyalty of his wife Madame Matisse. Here was an artist who tried to paint like the pointilists, but realized that this method was not best for him. Here was an artist who painted a portrait of his wife in a large hat with a wide green stripe in the middle of her face. This painting was placed in an unobstructive spot in an art show, and given the label Fauvist--which means painted by a wild beast. Here was a quiet gentleman, who because of his expressive use of color, became the founder of a movement called the Fauves. Here is an artist, who in later years, ill and bedridden, took long sticks with charcoal on the tip and drew faces on the ceiling above his bed, who modeled in clay on his bedside table and who directed his nurse to position cut paper forms on his bedroom walls. Here is a man who left us, in Western Pennsylvania's Carnegie Museum, an enormous paper collage entitled, "A Thousand and One Nights."

Andrew Wyeth actually wrote a letter to my students! We talked about Wyeth, the artist who spends his winters in Chadds Ford, Pennsylvania and summers in Cushing, Maine. The children focused their attention on the painting, "Christina's World." The children learned about the handicap that Christina suffered, the self-sacrifice of her brother Alvaro, the hardship of Maine's winters, the family's meager livelihood and the richness of Christina's character. The children were surprised that Andrew Wyeth spent months painting the background grass in the painting and minutes on the figure.

After looking at other paintings and other discussions, the students decided to write to Mr. Wyeth. We took a long roll of shelf paper and anyone in any class had the opportunity to add comments, questions or drawings. Andrew Wyeth responded with an illustrated letter.

Mary Cassatt is an artist with special ties to Pittsburgh, having been born on Rebecca Street in Allegheny City in 1844. Mary's father was an early mayor of Allegheny City and a financially successful businessman. Miss Cassatt's life was spent in Philadelphia and, finally, France. Her paintings of babies and young children are especially pleasing to young students.

The life of Vincent Van Gogh can stir the virtues of compassion, self-sacrifice and bring tears to sixth grader's eyes. One year before his birth, to the very day, his mother was delivered of another child, also a boy, and also named Vincent Willem Van Gogh. He was stillborn. His grave was near the church door, where the second Vincent (with the identical name and same birthday) walked past every Sunday of his childhood. This eerie fact was just the beginning of an unhappy life. Vincent Van Gogh, who died at thirty seven, in 1890, had one of the briefest careers in art history. It spanned only ten years--and of these, the first four were devoted almost exclusively to drawing.

Close to 1,700 of his works survive, almost 900 drawings and more than 800 paintings. During his lifetime, he sold only one painting for the equivalent of $80.00, and among his last recorded words was the question, "But what's the use?"

His younger brother Theo was a constant source of emotional and financial support. Theo, whose life was inextricably and tragically intertwined with that of his elder brother. Without the support and almost superhuman understanding of Theo, four years younger, Vincent's art--and indeed his life--would have come to nothing. Misunderstood and taunted by children, Vincent became more shy. Seizures of unexplained sources complicated his difficult life. Still he painted.

After many weeks of study, the children developed a real understanding of the art and life of Van Gogh. The song "Vincent" by Don McLean, takes on a real meaning. One year the students wrote to station KDKA and asked that "Vincent" be played on March 30, Van Gogh's birthday.

Several years ago, the PTO bought reproductions of famous paintings. Three of the reproductions purchased were of Pablo Picasso's work. The children easily identified with Picasso's creativity and sense of humor. They could see a range of emotion in his cubistic paintings. They understood how he felt when the undefended town of Guernica was bombed by Hitler's forces in Word War II. They enjoy Picasso's junk sculpture. They look and talk to their teachers about Picasso's paintings that hang in the halls. They begin to understand what Picasso meant when he said: "Originality is simply a pair of fresh eyes." On April 9, 1973, a fifth grader told her teacher, "Mrs. Meinert is going to be very upset today--Pablo Picasso died."

You have to appreciate the PTO at my school to understand how the following could take place. Our Parent Teacher Association at Lincoln Elementary School has a fund raiser each year. The children go door-to-door for 14 days, selling Christman ornaments and cheeses. Last fall the PTO realized an $11,000 profit. The PTO then asked the teachers what they would want for the children with that money. I suggested an Early American Week. Through the visual impact of a filmstrip, the children were introduced to the art and craft of the Early American. Another preparation was to observe the work of Copley, West, Stuart, and Durand. Classroom teachers talked about Early American times in their classrooms. Parents and students began sewing costumes, and hats were made in the art room by all the students. The fifth and sixth grade girls designed and sewed muslin mop caps. Many classes and some parents painted scenery to be adhered to the music room wall. The PTO approved the expenditure for a week of special people to come to Lincoln. On Monday, the Imaginarium, under the direction of Mrs. Hallingsworth and in the company of a fiddler and two students, toured the school and announced the beginning of Early American Week. A spinner/weaver talked and demonstrated to classes in the auditorium. Tuesday's session involved two senior citizens from our community who were highly respected for their expertise. Both Mr. and Mrs. Stanley Whiting were members of the Old Economy Society and have served on numerous historical preparations for the state of Pennsylvania. Mr. Whiting is a cooper, and shared his craft with ten different sessions of students. Mrs. Whiting talked about the clothing of the early American with a room full of examples and enthusiasm.

Wednesday morning, a local blacksmith's wife, mother of one of our students, talked about what a blacksmith's craft consisted of years ago and how it has become an art in present times.

On Wednesday afternoon, Dave Krysty, a story teller of Early American tales, captured the imagination of the youngsters.

On Thursday, Pennsylvania's youngest bluegrass band, "The Slippery Rock Town Meeting" came to Lincoln Elementary School and offered their entertainment.

On Friday, the music room was decorated with a student-painted forest, complete with woodland Indians, and a three-dimension teepee made by one of our dads. One section of the room was painted by one of our moms with a scene of Pittsburgh around 1750. Musicians, cloggers, dancers, and actors visited the music room and presented the folk tale of Joe Magerac. The entire school had a chance to participate. The arts experience was declared a success.

I believe that the people of Bellevue have a proud heritage in their borough. It is my firm belief that teachers should promote and reflect the traditional values and heritage of the community in which they work. Last summer I was able to tutor a budding playwright, Marcia Logan, a sixth grade student. After thoroughly researching all available materials about the history of our town, Marcia wrote a play that she entitled "My Beautiful Sight." Students played all of the parts, designed all of the scenery and created all of the props. The audience realized, through their children, the history of their community.

The study of art history is an important part of my Art Enrichment classes in fifth and sixth grades. We begin with the study of the art of the cave man, and with the aid of slides and a student notebook, continue our investigation chronologically as time permits.

Throughout many of my presentations of art history, I have come to rely heavily on the Time Life Library of Art series, the McGraw Hill Color Slide Program of the World Art, Van Nostrand Rinehold Visuals and the CEA Visuals authored by Mr. Clyde M. McGeary.

In conclusion, may I say that art history is an integral part of my art students learning, that I couldn't imagine not using the history of art as part of the foundation of an art program. Hopefully, it has given all my students an intangible product to take home from each art class. Through the study of art history, the children are just beginning to develop an appreciation of how cultures have communicated through visual forms. The students are gaining insights into relationships between the past and present. The study of art history at Lincoln Elementary School in Bellevue has given a wealth of knowledge to the children and their art teacher, yet it has cost my district next to nothing in budgetary funding.

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INVESTIGATING THE DISCIPLINE OF ART HISTORY

Jennifer Pazienza

"The problems that give rise to philosophies emerge when the strife of ideas and experiences forces men back to basic assumptions in any field." (Randall, J.H., 1958, p. 6)

What began with Manual Barkan (1962), was reasserted in the evidence from the National Assessment in Art Education, (1974-1979), and persists with the advent of the Getty Report (1984) can be what some would identify as the problem of translating theory into practice within the disciplines of art education. Translating theory into practice can be a problem. It can be an even greater problem when a theory does not exist. Such is the case, I believe, with art history education. The continuous nonexistence of sound and successful art history education practice is due to the lack of a sound philosophical basis from which theories of art history education curriculum can be designed. The need for establishing an adequate philosophy of art history should be our first concern if the strife of ideas and experiences is to be resolved.

An art history education concerned with the question of what art historians do is one that has as its central philosophical premise the study of the world of art through the various inquiry processes employed by art historians. Understood in this way, art history instruction and learning would be freed from the traditional teacher-imparted, student-memorized, names, dates, styles, bare facts approach to instruction, capable of providing children with an increased understanding of content as well as the intellectual skills necessary for the acquisition of that content and its meaningful application to their lives.

Investigating the Discipline of Art History

Established literature dealing with various inquiry interests and prevailing methods is, to say the least, extensive. Fortunately there exist several fine authors who have compiled their findings into what might be determined introductory texts, providing the reader with a more general documentation of what art history is and what art historians do. Mart Roskill's (1976) What is Art History? for instance serves to enlighten our understanding of

> various distinct aspects of the art historian's work: the problems of attribution, the reassembly of an artist's work leading to the discovery of a virtually unknown genius, the reconstruction of complex works to arrive at an understanding of how they originally looked and were taken in by the viewer, the detection of forgery (this being indeed a fascinating topic with implications that challenge the aesthetic basis of connoisseurship), and finally the light which an art historical approach can shed even on a modern work like Picasso's Guernica (Roskill, p. 12, 13).

James Ackerman, (1963), Professor of Fine Arts at Harvard, in his contribution to Art and Archaeology, a book he co-authored with Rhys Carpenter, Professor Emeritus of Classical Archaeology, Bryn Mawr College, entitled "Western Art History" includes "Nature of Art History," here the very discipline is defined through comments regarding the role of the historian as well as the subject of his inquiry the art of the past. "The Historian as Critic" makes clear the mutually dependent relationship between the art critic and the art historian. "Style," "Art History in America", and "Genres and Scholars" comprise the remaining portion of the book with each title accurately serving the content it heads.

W. Eugene Kleinbaurer (1971) in Modern Perspectives in Western Art History, an Anthology of 20th Century Writings on the Visual Arts provides us with probably the single most comprehensive work of its kind. The reader of this text will have an appreciative understanding of the major figures comprising the discipline of art history and their particular area of scholarly inquiry, including attribution, the task of the connoisseur, involving the naming of the maker of a work, style, those formal qualities characterizing relationships among works of art that were made at the same time or place, by the same person or group. Inverted, style would allow for hypotheses regarding an unnamed, unknown work. Iconology is that branch of historical inquiry interested in understanding a work of art within the conceptual framework of the historical period in which it was produced. Iconography involves the analysis of the pictorial traditions upon which a given work of art depends. Kleinbauer (1971) explains that various determinants influence, either consciously or unconsciously, the historians' thinking and writing about works of art.

> One of the strongest determinants in art historical writing is the scholar's conception of history itself. He must have historical awareness if he is to think, talk, and write intelligently about the visual art. Art history is molded by a philosophy of history (p. 13).

There are those apparently, who regard the past as a record of chronologically ordered facts. When the evidence can be empirically verified the account is complete. For these thinkers events in the past are just that, in the past, beyond immediate perception, and any manner of speculation as to what might have occurred is not subject for consideration. In this way the process of historical investigation is much like the inquiry processes utilized in natural science. However, there are those for which history is not a mere record of events, but events understood as outward actions of ideas (Collingwood, 1946). To know the ideas behind an action or actions constituting an event is to know as reasonably as possible the mind of another. In so doing the individual comes to know something more of his or her own mind. For these historians history is for human self knowledge.

> Knowing yourself means knowing, first, what it is to be a man; secondly, knowing what it is to be the kind of man you are and nobody else is. Knowing yourself means knowing what you can do; ... the only clue to what man can do is what man has done. The value of history, then, is that it teaches us what man has done and thus what man is (Collingwood, 1946, p. 10).

What affect has each of the views described above, positivist and idealist, had upon art historical inquiry? Roughly said, the first, a positivist approach, most evident in the work of Heinrich Wolfflin, (1932) would yield an account derived from the work itself. Consideration of the works' formal structural qualities, that which can be immediately perceived would be of paramount importance. Ultimately, an account of the evolution of the style of the work would prevail. The second, an idealist position, strongly influencing the work of art historian Erwin Panofsky, (1939) interprets the works meaning in terms of its cultural, historical context, including an examination of the conditions and influences surrounding the works' birth, i.e., prevailing ideas present in the culture, either consciously or unconsciously intended by the artist, yet evident in the work.

Understanding the methods of art historians alone seems insufficient. Understanding how various views of the past cause art histories to be the histories they are seems essential.

Much of the current literature written about the discipline reflects a common concern, the need for examining the assumptions and theories guiding inquiry methodology. We can, for instance, find a host of related articles devoted to this problem in "New Literary History: A Journal of Theory and Interpretation," in issues ranging from winter 1972 to winter 1986. In an essay intended to consider the interpretive system devised by Erwin Panofsky, entitled "Panofsky's Concept of "Iconology" and the Problem of Interpretation in the History of Art," Keith Moxey, (1986) University of Virginia, writes,

> American art history has become increasingly self-conscious about the theoretical assumptions underlying its scholarly productions. In the context of the radical and far-reaching theoretical transformations that swept anthropology, history, and literary studies in the 1960s and 70s, art history seemed attached to eternal verities. There has been very little discussion of theoretical issues...however, it was perhaps the adaptation of philosophical and linguistic theories by literary critics that ultimately proved most influential (p. 265).

Referring to the journal's issue devoted to "Literary and Art History," Spring 1972, James Ackerman expresses his interest in the problem.

> Art history in this country has been a discipline without any avowed theoretical base: until recently, few of us have cared to reflect on the assumptions by which we work. It is symptomatic that the field is represented in the Spring 1972 issue entirely by young scholars - the first to feel the need for a firmer philosophical foundation. Art history has given a false impression of maturity because its material has prompted the development of sophisticated techniques for representing the historical sequence of works of art primarily through the paradigm of style evolution and the evolution of symbolic imagery through the discipline of iconology. These and other key features of our method came

> into being two generations or more ago, and since that time theoretical activity has stagnated. Without knowing, my colleagues have grounded their method in the tradition of nine-teenth century positivism conceived to justify scientific empericism. I should define positivism as holding that fact can be apprehended directly by the observer and that objectivity of statements can be secured by the logic of their formulation and on which they are based. Positivism provided a rationale for studying the art in a scientific culture, but it induced a kind of schizophrenia, because cultural and personal values kept cropping up in spite of all efforts to achieve an objective "methodology" while the system demanded that their presence be denied or overlooked (p. 315-316).

Finally, from Michael Ann Holly (1985) in the most current work examining the philosophical grounding of Panofsky's views we read:

> Art historians commonly assume that they know how art history works. Consider, for example, a statement made in 1976 by Mark Roskill in What Is Art History? 'Art history is a science, with definite principles and techniques, rather than a matter of intuition and guesswork' (p. 9). Since the seventeenth century rules of judgment and evidence have been governed by the so-called Scientific Revolution, with its supreme criterion of objectivity...Surely philosophers of history have taught us that history is always something other than a science. Indeed, philosophers and historians of science are now telling us that history is always something other than a science. Indeed, philosophers and historians of science are now telling us that science itself is always something other than science. How then, can we confidently speak of the history of art as "science" and for that matter, how can we even call it a "history" if we refuse to acknowledge the historical character of its own principles and techniques? Historical understanding...demands that historians think not only about the historical nature of the objects they investigate but also about the historical character of their own intellectual discipline (p. 9).

Michael Holly traces the influences of philosophers of history including, Hegel, Kant, Dilthey, and Cassirer and the art historians Wolfflin, Riegi, and Warburg, in order to show how Panofsky's art history developed as a historical product of other intellectual movements.

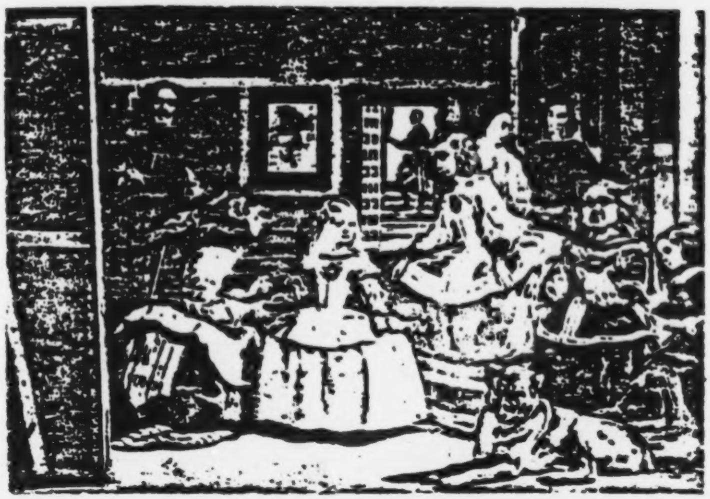
As we begin constructing theories of art history education our understanding should reflect our search into the origins of the tasks, aims, principles, and values determining the methods of art historians interested in interpreting meanings in works of art.

Erwin Panofsky: Methods of Iconology

Iconology, or to use the words of its originator, "art history turned interpretive" iconography in a deeper sense, is that discipline in which the historian acts as interpreter of the intrinsic meanings of works of art. It is due to the work of Erwin Panofsky that we have this method of inquiry and it is to an understanding of it that I should now like to turn.

The iconological approach as an art historical method of inquiry, although posited in an earlier work around 1930, was systematically formed in Studies in Iconology in 1939. By examining the varied interpretations of Velazquez's Las Meninas by authors Joel Snyder, Jonathan Brown, and Michel Foucault, each employing in some way Panofsky's concepts of iconology, we can gain an understanding of the ideas of iconology and begin to see how differing views of history impact upon the form and content of each account given.

Presented categorized in tabular form, Panofsky believed that there are three levels of meaning or subject matter contained in every visual image. Although the neatly differentiated categories invite us to regard each as three independent spheres of meaning, in reality they refer to aspects of one phenomenon the work of art. In practice what appears as three unrelated operations of research merge with each other into one organic and indivisible process. The first of these is the preiconographic, here the factual and expressional meaning of the work is considered in its most elementary sense.



Las Meninas 1656 Diego Velazquez

Read in this way, Las Meninas would be factually recorded as containing nine human beings and a dog in a dimly lit room. Something of their pose and gesture would be indicated.

Conventional meaning is assigned to the iconographic stage. Here connections between forms and themes are made. The interpreter would either by personal experience or through literary means have some knowledge of the court of King Phillip enabling he or she to identify the man standing at the canvas as Velazquez or the young girl in the center as the Infanta Margarita. Identification of images, stories, and allegories is the domain of iconography in the narrower sense. For each of these spheres Panofsky supplies a controlling principle of interpretation intended as a check against the application of purely indiscriminate and subjective identifications. Instead each is to be understood given the varying historical conditions under which they were expressed. For the preiconographic this would necessitate a check against the history of style. For the iconographic it would mean inquiring into what Panofsky called the "history of types." Questions for instance regarding the identification and manner of the princess would be compared to depictions of her in related works (Panofsky, 1939). The third stage, the iconological, iconography in a greater sense, involves the reading of the work as a possible unconscious bearer of meaning beyond what the creator might have intended, an analysis of the meaning in terms of underlying cultural principles (Holly, 1985). The controlling principle here is inquiry into the history of cultural symptoms or symbols in general, insight into the manner in which under varying historical traditions, essential tendencies of the human mind were expressed by specific themes and concepts (Panofsky, 1939). In other words, "an iconological interpretation seeks to uncover the hidden attitudinal contents that generate the need for a form to give shape to an idea" (Holly, 1985, p. 170).

> The art historian will have to check what he thinks is the intrinsic meaning of the work, or group of works, to which he devotes his attention, against what he thinks is the intrinsic meaning of as many other documents of civilization historically related to that work...as he can master: of documents bearing witness to the political, poetical, religious, philosophical, and social tendencies of the personality, period or country under investigation (Panofsky, 1939, p. 16).

Although seemingly hierarchical, the intention is for the interpreter to move from part to whole and back to part with renewed interest and enhanced understanding.

While Snyder and Brown provide informative accounts of the meanings contained in Las Meninas neither seems to arrive at an iconological reading where interest in the work as the unconscious bearer of meaning beyond what the creator might have intended is achieved. In Snyder's case dissatisfaction over the failure of most of the literature on Las Meninas to give convincing accounts of the painting's meaning as a whole leads him to introduce new evidence pertaining to the relationship of the reflected image of the king and queen to its overall meaning. In doing so he argues against Brown and Foucault's understanding or misunderstanding of the painting's perspective. Snyder claims that the point of convergence of the rooms orthogonal lines are slightly left of center in the doorway where Jose Nieto stands. Additionally, according to parallel perspective, the point of projection would be directly opposite this point, somewhere to the right of the mirror. This would make it impossible for the source of the king and queens' reflection, or the painters, or ours, the viewers, standing outside the picture plane to be seen in the mirror. The reflection is not coming from a corporeal king and queen. Where then is the reflection coming from? For Snyder, the depicted canvas. With this explained he introduces evidence of "Spanish mirror literature." Spanish mirror literature understands art as that which perfects nature according to ideal standards.

> The palace art to which a young prince should be exposed ought to be exemplary and if possible ought to portray the glorious deeds and decorous lives of his ancestors. The prince should be encouraged to imitate the lives and actions of exemplary figures from his own family, so that he might fashion himself in accord with their ideal characters (Snyder, 1985, p. 561).

Snyder attributes Velazquez with the ingenious adoption of this literary figure and its transformation into a visual trope.

> The mirror reflection is equivocal: it is a pun. Properly seen within the context of a naturalistic reading, the image is the reflection of the hidden portrait of the king and queen. Understood as an allusion to the mirror of the prince, or the mirror of majesty, however, the context shifts from the natural or literal to the ideal or figurative, and the reflected image becomes a mirror in the second sense; it is the image of exemplary monarchs, a reflection of ideal character...because the painting provides two different functions for the word mirror metaphoric content is established (Snyder, 1985, p. 559).

According to Snyder a trope of this type is a "mark of the artist's acuity and genius for clever invention, his artistic character, and a sign of his intention to astonish, delight, and educate" (p. 559).

Ultimately for Snyder, Las Meninas encompasses the conditions of both the Infanta's being and of her cultivation.

> The portrait concerns art and artifice, fashioning and instruction. The situation Las Meninas within the artist's studio guarantees, as no other setting could have, the painting's intellectual placement - its topic - the locus of its argument. The studio is the proper place for art; it is given over to art, to its practice and exhibition. It is preeminently a place devoted to fashioning, wit, invention, to the study of truth and the display of ideals. The portrait addresses the infanta and the conditions of her education. In a sense Las Meninas is the painted equivalent of a manual for the education of the princess--a mirror of the princess (Snyder, 1985, p. 564).

Why do I suggest that Snyder does not achieve a wholly iconological reading of the painting? For Snyder it seems that to establish authorial intent is to make valid his interpretation. Every bit of his explanation is linked to and supported by evidence which could make known the possible conscious intent of Velazquez. Nowhere in the essay does he entertain the notion of the painting as "bearer of unconscious meaning, beyond what the creator might have intended" (Holly, 1985, p. 41). This not to imply that Snyder's essay is lacking in a pejorative sense, not at all, it is merely to point to why his interpretation is as it is. Why have interpretations like Snyder's, which seem to lack a wholly iconological explanation, been criticized for their ineffective application of Panofsky's method? Keith Moxey (1986) believes that:

> Too often this approach has restricted itself to the analysis of "iconography", that is, to the analysis of the pictorial traditions upon which a given work of art depends, and neglected the more ambitious "iconological" project of relating those visual traditions to the broader cultural context...this approach has resulted in a kind of "contextual" art history in which the interpreter's task is often regarded as complete once the work has been embedded in its historical setting (p. 266).

Perhaps what Moxey is criticizing, the inability of authors to determine unconscious intent of works of art, arises out of the limitations of certain historical methods. Perhaps what exists is the product of conflict between historical inquiry seeking empirically verifiable proof leading to objective truth against speculative verification of unconscious intent.

There may also be a problem with understanding exactly what Panofsky meant by artistic intention. Did he mean conscious or unconscious? Roughly four years before Snyder's interpretation of Las Meninas he co-authored a translation of an article written by Panofsky, entitled, "The Concept of Artistic Volition" (1981, p. 17-33). In the opening paragraph artistic intention is defined as either conscious or unconscious. It is possible then for interpreters to conceive of their job as being complete once conscious artistic intention within the cultural-historical setting is established.

Interpretations like Snyder's may not be deficient but different again due to his inquiry intentions determining the nature of his interaction with the past. It may be that Snyder brings to Las Meninas a contemporary interpretation applying the theoretical assumptions underlying the inquiry methods of literary studies to inquiry into visual works of art.

While Snyder may have reason to ignore certain elements of the painting which do not fit into his interpretation, Jonathan Brown leaves not a visible clue unattended. His meticulous scholarship has won him both respect and criticism from the members of his field as a leading authority on Velazquez's Las Meninas.

When compared to Foucault and Snyder, Brown's interpretation "On the Meaning of Las Meninas," from Images and Ideas in Seventeenth Century Spanish

Painting, appears to be the most historically comprehensive, yet for all its effort at establishing an understanding of the social, cultural, and historical milieu of the period it fails to achieve Panofsky's controlling principle of iconology which "seeks to uncover the hidden attitudinal contents that generate the need for a form to give shape to an idea." (Holly, 1985, p. 170). In other words, what is intentionally omitted from Brown's account is any consideration for a critical interpretation of the work. In a recent review of Brown's newest book, Velazques: Painter and Courtier, in the September, 1986 issue of "Art in America" Charles Dempsey explains:

> Brown is at his best when he writes of Velazquez in the context of the social history of Spain and its ruling court...he is at his weakest in writing of Velazquez as a painter (p. 20).

Quoting Brown commenting on Ortega v Gasset we read:

> I still value the writings of Ortega as valuable examples of the unceasing play between the past and the present, the subjective and the objective, which keep the art of earlier generations before our eyes. Yet, my faith as an historian makes me skeptical of interpretations which rely more on speculation than investigation. There is what might be called a "wall of fact" against which misguided theories inevitably crash and fall to ground (p. 20).

According to Dempsey (1986):

> Brown privileges certain kinds of facts over others... particularly those that are objectively verifiable, but none of them is especially revealing of the concerns of Velazquez's art. Illusionism and realism are also facts to be taken into account (p. 20, 21).

Although historical accounts are never wholly objective regardless of how much the author thinks he/she has purged his/her biases, few succumb to this fact and continue in the nineteenth century view of seeking absolute truth leaving little room for interpretation.

David Lowenthal, in The Past is a Foreign Country summarizes Michael Murphey writing:

> No absolute historical truth lies waiting to be found... But history is not thereby invalidated; faith endures that historical knowledge casts some light on the past, that elements of truth persist in it...the curtain of doubt does not cordon off historians from the past; they look through the fabric and beyond, secure in the knowledge they approximate to the truth (Murphey, 1973).

Lowenthal, discussing the misconception of the past as certainly knowable and that history can achieve a faithful account quotes J.H. Hexter (1968) saying:

> ...historical explanations are crafted forms...the most illuminating works of history are those governed by the most imaginative and capacious regulative fictions. The blurring of lines between history and fiction ought to humble historians, reminding them how fragmentary and oblique their view of the past must always be; it ought also alert them to new possibilities. Giving up a positivist epistemology, they might...reveal a broader range of historical truths. They might even acknowledge the truth-telling power of literary fictions (p. 58).

Brown criticizes much of the recent literature on Las Meninas for its application of modern perspectives of inquiry, particularly post-structural and critical theories, referring to them as intentionally limiting due to their lack of understanding within a historical framework. We can be reasonably sure that Brown has Michel Foucault in mind here, particularly Foucault's first chapter entitled "Las Meninas in his The Order of Things: An Archaeology of the Human Sciences. Brown criticizes Foucault for bringing to Meninas a post-structural or modernist theory of art rather than a traditionally historical perspective. There can be no doubt that anyone reading Foucault for the first time would come away with such an impression. The language and style he employs smacks of language and style of writing most often attributed to modernist criticisms of works of art as represented in the following two citations:

> The arm holding the brush is bent to the left, towards the palette; it is motionless, for an instant, between canvas and paints. The skilled hand is suspended in mid-air, arrested in rapt attention on the painter's gaze; and the gaze, in return, waits upon the arrested gesture. Between the fine point of the brush and the steely gaze, the scene is about to yield up its volume (Foucault, 1970, p. 3).

and

> the proper name, in this particular context, is merely an artifice: it gives us a finger to point with, in other words, to pass surreptitiously from the space where one speaks to the space where one looks,...But if one wishes to keep the relations of language to vision open...so as to stay close as possible to both, then one must erase those proper names and preserve the infinity of the task...It is perhaps through this grey, anonymous language...that the painting may, little by little, release its illuminations (Foucault, 1970, p. 10).

However, what appears to be an historical interpretation is not. What Foucault is actually up to is an interpretation of Las Meninas which seeks to understand it in it's own historical terms. In other words Foucault's assumed inquiry position is that of seventeenth century classical thought or a theory of representation. Foucault is interested in a history of resemblance, how the world from the Renaissance through the Classical Age ordered existence. Explaining that the world of the sixteenth century was held together by a notion of resemblance, the world of the seventeenth century understood itself in terms of a theory of signs or representation. Confirmation of this idea can be found in his closing paragraph when he writes:

> Perhaps there exists, in this painting by Velazquez, the representation as it were, of Classical representation, and the definition of the space it opens up to us. And, indeed, representation, undertakes to represent itself here in all its elements, with its images, the eyes to which it is offered, the faces it makes visible, the gesture that calls it into being. But there in the midst of this dispersion which it is simultaneously grouping together and spreading out before us, indicated compellingly from every side, is an essential void; the necessary disappearance of that which is its foundation of the period it resembles and the person in whose eyes it is only a resemblance. This very subject--which is the same--has been elided. And representation, freed finally from the relation that was impeding it, can offer itself as representation in its pure form (Foucault, 1970, p. 16).

By recognizing thought as a historical fact, Foucault locates and understands Las Meninas in its less obvious cultural and historical context, thus coming close to Panofsky's idea of iconolagny or iconography in a greater sense, making the invisible visible.

The varying interpretations constructed by each of these men is due to the inquiry position they bring to the work of art and to the past. Like each using a different camera lens, close focus, wide angle, or telephoto, the pictures when printed will differ. In other words, the methods employed inform the questions asked, and the answers obtained in turn determine the meanings made.

Interpretive Inquiry and Its Application to Teaching Children

Assuming that interpretation of meanings of works of art to be a primary concern for students in art education and art historians alike, we may want to ask in what ways elementary aged children can be expected to model the interpretive inquiry methods like those employed by Joel Snyder, Jonathan Brown, and Michel Foucault? After all, the argument could be made that children, especially young children, have not at their disposal even the most fundamental tools of reading and writing, tools most certainly necessary to the historian's craft. They cannot examine the real work of art or the real documents related to it. Comparing and weighing supportive evidence does not seem possible either.

Debating the position of another historian's account in favor of his or her own seems most unlikely too. How then, can children begin to unlock the worlds contained in works of art as art historians do?

Reconstructing the meanings in works of art through critical investigation and imaginative reenactment (Collingwood, 1956) are tasks not easily achieved. However, using the world making (Goodman, 1978) activities of drawing, painting, modeling, story telling, poetry, short story writing, play writing, and performance, children can begin to unlock the worlds within works of art. The educational value of teaching children to model the various inquiry modes employed by art historians resides not only in their ability to construct varying interpretations of works of art; worlds revealed through "working" a work of art as historians do become the source from which children's worlds are made; worlds where possible selves can be examined, tried on, played out, worlds past, present, and future.

The Lost "Las Meninas": A Who Done It and More!

"What is it?" "Who made it?" What is the name of it?" How big is it really?" These are just some of the questions my elementary school students asked when confronted with Las Meninas for the first time.

"On the screen is a slide of one of the world's greatest paintings...just yesterday it was reported stolen. The thieves left a note saying that unless you can explain the meanings contained in it, they will destroy it, and we'll never get it back. They chose you (grades K, 1, and 2) to do it. It also happens to be the painting the fourth graders are using for their Christmas play. They weren't just using it for a prop, the whole play was to be written and performed from the meanings in it. They really need our help."

"Where do we start?" "Well, we being by looking at the painting and asking questions. You see, each week I am to call the thieves and tell them your questions. They will give us some answers and come clues to help us understand the painting. Eventually we should be able to put together a very convincing story about the painting's meanings. Enough so that they will return it to us unharmed." "They told me that it would probably take a lot of phone calls before we get the painting back." "Let's start now by asking as many questions as we can. I have my tape recorder with me, we can record your questions and answers that way."

Concerned for the fourth grade and delighted at the prospect of having their ideas recorded, students as young as kindergarten were eager to set about the task of retrieving the lost Las Meninas. Not only were their comments recorded on tape but in drawings too. Just as an historian might construct a written description based upon first observations of the painting these children were able to do the same by carefully recording all they could onto their drawings.

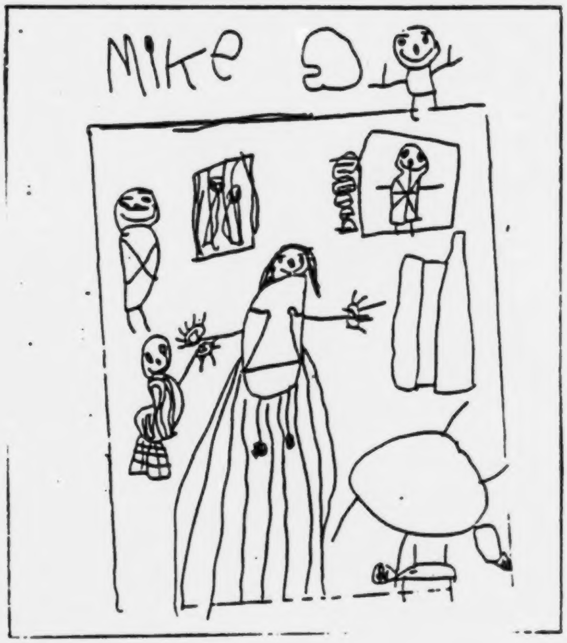
Mike's drawing has certainly grown in detail. This was done the second week we met.

Although Gary's drawing appears to consist mainly of tadpole figures floating in space, it is evident that he organized them according to their places in the painting.

Even these first attempts at representing Las Meninas stand as visible proof of what Gary observed, recorded, and knows so far.

As these students are encouraged to unlock meanings in the painting in order to tell more and more about it, so too will their drawings be encouraged.

Mike's drawing has certainly grown in detail. This was done the second week we met.

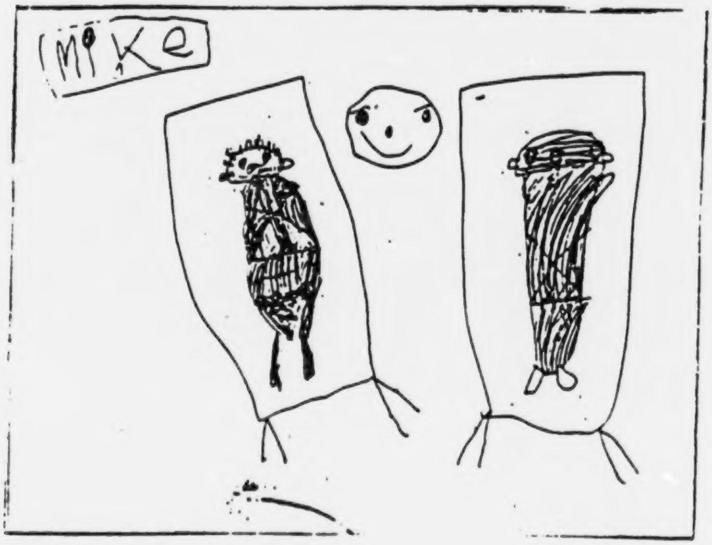


Who's Right"

• Paving the way that will eventually lead to having my students debate the meanings in Las Meninas takes careful planning. Knowledge, patience, and another clue from the thieves will help. "Open it!" "Let's see!" "It's a mirror!" "You're right!" "Why do you suppose the thieves left us a mirror?"

"It's part of the painting." "If the king and queen are in the mirror on the back wall, where do you suppose they are?" From these questions a number of possibilities were offered. Each provided opportunities for these students to build and argue their ideas. Two comments in particular helped to pave the way further for encouraging my students to debate as historians Brown and Snyder do.

"They're on the painting. Diego is painting them on the painting and we can see them in the mirror." "Good for you Sara." "Shawn?" "It's a magic mirror, they're not there. We can't see them because they're not there. We can't see them because they're invisible. Only the king and queen can see themselves in the mirror." "Maybe they're not in it." "Maybe they're outside looking in."



"This is the painter painting the king and this is the king reflected in the mirror." (Mike, age 5)

Even these first attempts at representing Las Meninas stand as feasible proof of what Gary observed, recorded, and knows so far. As these students are encouraged to unlock the meanings in the painting in order to tell more and more about it, so too will their drawings be encouraged.

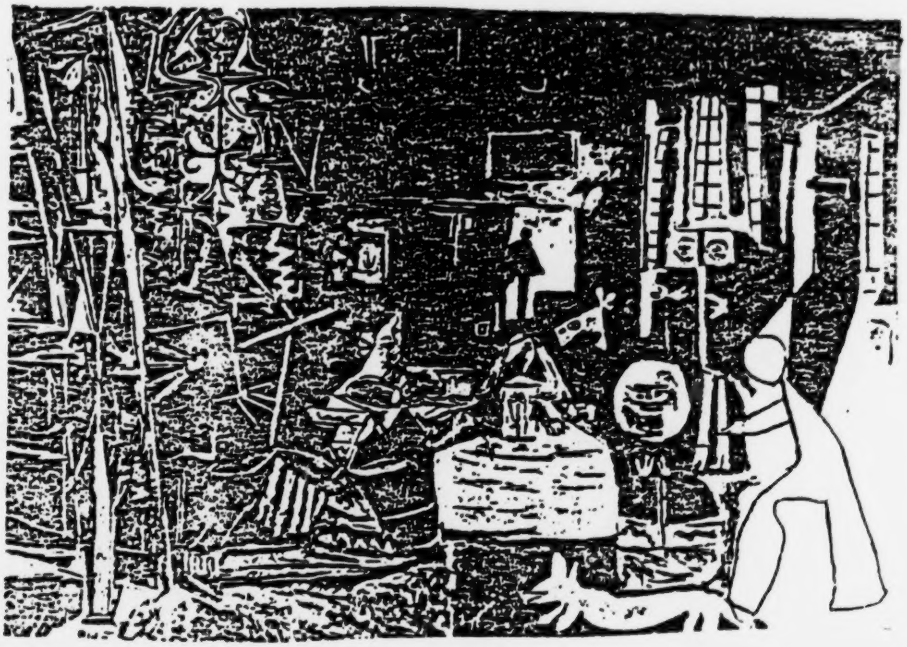
Giving the students a chance to think through the two possibilities, some of them engaged in role playing the characters and others like Mike drew in order to understand.

Like Synder and Brown, my students eventually asked what the location of the source of the reflection of the king and queen in the mirror means to the overall understanding of the painting. Not in these words, of course, but they did just the same. Drawing and constructing three dimensional models of the painting in order to imagine where the reflection could be coming from, changing their crafted characters from position to position allowed them to choose a position from which to argue their story about the meanings related to the source of the reflection of the king and queen. Some children even combined arguments to include both possibilities.

As these students continue to learn about Las Meninas within the social, cultural, and historical milieu of seventeenth century Spain during the reign of King Phillip IV, the stories they write, either by their hand or by mine writing for them as they dictate to me, can, like their drawings, supply them with information vital to understanding their present worlds, as well as possible other worlds, past and future, good and bad, right and wrong.

What Lies Ahead?

Although Snyder, Brown, and Foucault's accounts of Las Meninas have served primarily to illuminate interpretive methods of inquiry, they do contain other elements of the historians' tasks like attribution. And of course my students will engage in this task as it, too, contributes to a comprehensive understanding of the work. Imagine my students faces when the thieves leave a bundle marked Las Meninas and what they find are slides of Picasso's versions of the painting. The potential for a variety of historical tasks related to comparisons between the painting styles, intentions, concerns etc. of Velazquez and Picasso regarding the making of a Las Meninas painting is tremendous.



Since my study concerning the ways children can be expected to model the inquiry processes of art historians is as much an unfolding drama for me as it is for them, many questions still need to be asked, some of which I know and others I will come to know as they present themselves during my search.

Let's see, the decision to begin introducing the ideas contained in Brown's interpretation was a matter of choosing the least complex account. Snyder's notion of the double meaning of the reflected image seemed to be the next logical step. I wonder if my fifth grade students will be able to engage in the hermeneutics of Michel Foucault!?

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FROM THEN TO NOW: DO WE NEED THE "PERFORMING DOGS AND DONKEY SHOWS"?

Mary Louise Ford

A Limited View

In the Spring of 1985, I conducted a very limited survey of art teachers in and around a Mid-Western city. The survey results cannot be used as a basis for generalized statements indicative of the "true picture" of the nature of art teachers everywhere or of their attitudes about the inclusion of art history into the art curriculum and their efforts to provide substantive art history content into the curricula, but it did raise some questions that I felt might be helpful in formulating further and more extensive investigations into this particular issue.

The survey form used in this test study is provided as Appendix A at the back of this paper. In the survey, the teachers were asked what portion of the instructional time was devoted to critical talk about art and what portion to art history. Graphs are included as Appendix B that illustrate the time allocations that the subjects had disclosed during the course of the survey. Contingency questions, based on the subjects' responses, solicited information regarding why so little time was devoted to the above-mentioned activities.

Every teacher interviewed stated that they devoted between 90 percent and 98 percent of the instructional time with students to studio activities. Grade level made no discernible difference in the amount of time spent in studio activity as opposed to art history, art criticism and aesthetics. Additional comments volunteered by individuals indicated that these content areas, when taught, were incorporated into the studio activity. (Ford, 1985)

One-third of the elementary teacher population surveyed indicated that art history and art criticism were never included in their programs. The reasons for this omission appear to be lack of time and insufficient teacher expertise. There was a 100 percent agreement that students would not encourage formal instruction in art history. Slightly over 66 percent of the teachers felt that school administrators would not encourage such instruction. One-third felt that parents would not encourage formal art history instruction. (Ford, 1985)

Courses in art history and art criticism were not offered at any of the secondary schools represented in this test survey. An appreciation course that was cited was described as an introductory course centered around studio activities. The secondary teachers were split in opinion about the confidence level of their qualifications for teaching art criticism almost evenly, but 66.6 percent felt confident about their ability to teach art history. (Ford, 1985)

There was an interesting inconsistency in the responses concerning the assignment of written work when compared with the emphasis upon studio activity.

Over 80 percent of the secondary teachers polled assigned written work while over 40 percent of the teachers indicated that such work was only somewhat important. (Ford, 1985)

Change is usually slow in education and, if this population is, in any way, representative of the general population of art teachers, there has been very little change in the last 20 years. The quest for academic rigor has not seemed to have reached the art room.

Reflections on the Distant Past

As I pondered over the findings, I reflected upon my own training as an art education major in undergraduate school. Perhaps, it would be helpful to us all to consider how each of us was trained as prospective art teachers. How much art history, philosophy of art and art criticism were incorporated into your undergraduate studies? How were those classes taught?

Mine were the traditional turn out the lights and look at 50 to 75 slides of "great works of art" while the instructor rattled off dates, names, places and other bits of fact about what was being flashed upon the screen. One anxiously took notes in the dark that would later prove illegible when the student struggled to translate the scribbles of the day into some meaningful study guide for the test that was to follow as surely as night follows day. Perspiration, respiration and heart rate soared as you struggled to place the ubiquitous slide being shown on the screen in the darkened room into some memory schema that you had developed during your studies of black and white reproductions of the slides and deciphering the oft-illegible class notes. Somehow you did manage to memorize enough "facts" to pass the exam and to recognize enough slides to keep your head above water until the next examination.

I'm ashamed to admit that my fellow students and I had dubbed our particular art history courses the "performing dogs and donkey show." The performing dogs were the works of art called up by the instructor to "perform" upon command. The donkey was the instructor who hauled the project cart with its accompaniment of slide trays into the classroom and then preceded to "bray" out the facts and dates and information for our less than eager ears.

We tend to perpetuate through our own classrooms those methods and techniques of teaching by which we ourselves have been taught. I will not generalize from my own experiences as a student in art history classes, but I will state that as a young and inexperienced teacher the last thing that I wanted to subject my students to was the "dogs and donkey shows" that had pervaded the undergraduate courses my peers and I had endured. What I did want to perpetuate was what spontaneously occurred from time to time in the hallways outside the classroom during "breaks." Every so often a discussion would be sparked by a comment or event in the classroom and the instructor would share with us his views, based on his studies as an art historian, about the fascinating intermeshing of art history and social or political history and the implications of those events, placed in time and geography. We argued interpretations and sought, albeit in a sophomoric manner, the answers to the whys and hows. It was the too brief excitement of those moments that stayed with me through the years and convinced me of the importance and value of teaching art history to my students. It was these memories and convictions that sparked the particular project that will be discussed in the final section of this paper.

Interactive Software For a Study of the Past

Last spring, while completing the required assignment for a course about the development of software for art education, all of the events discussed in this paper thus far led to the "Arty Smarty Detective Kit." The "Arty Smarty Detective Kit" is a prototype software program geared to the low level reading students placed in the third grade. The kit includes a software disc, a reproduction of an art work, a "clue pad," a magnifying glass and an "official pencil." The student works with the computer on a non-graphics program that calls the student by name, the teacher by name and responds according to the input of the student through the keyboard. The program is totally verbal and the prototype deals with the students' interpretation and responses to the painting by Goya of "Don Manuel Osorio Manrique de Zuniga."

The program starts out by introducing itself as Arty Smarty and then asks for the student's name. From that point the computer, in the persona of Arty Smarty, calls the student by name. Arty tells the student that the student's name is a "good name for a detective." The teacher's name is requested and then Arty takes the student through the "clue kit" item by item to make sure that all items are there and that the student is familiar with the items. After asking if the student wishes to "play detective," Arty states "(Student's Name), a good detective solves problems and figures out mysteries. The detective looks for clues and might make a list of all the clues that are found." The student is asked to look closely at the reproduction in the clue kit and is asked a series of questions. The program is built with loops that allow for repetition where necessary and allows the student to move forward at his or her own pace. Some questions call for opinion or personal responses and Arty responds to such answers as a recognition of the student's opinions or feelings, but not in terms of correct or incorrect.

Many of the questions are aimed at letting the student explore his or her feelings about the painting. The student and Arty discuss how "Manuel" is alike and how he is unlike the children of today. They discuss pets people keep and why. The student also learns the terms "portrait" and "pose." The student learns that Goya lived and painted a very long time ago, before cameras. The differences between paintings and photographs are discussed. The student is encouraged to examine the painting in close detail and to seek out "clues" in the painting itself in order to understand the nature of the work of art. Much of the program content is based upon Chapman's "empathic approach" to critical talk about art (1978) and attempts to start from where the child is in terms of comprehension of works of art and to lead the child to the next stage of readiness.

One of the most exciting implications of the project was that the novice could produce an interesting and relatively sophisticated program following simple instructions. Discs are relatively inexpensive, and if we provided a "pattern" consisting of set print commands and response loops, the teacher who has even minimal computer experience could "feed" into such a "pattern" the information or content he or she deems important or helpful. The study of a work of art can be enhanced by new technology and the students' fascination with computers can be tapped to involve them in the art history learning process. One concern might be posited. If such programs would become commonplace might we then have just temporarily replaced the "braying donkey" with a donkey that "beeps"? On the other hand, if we would discover that the situation described in the test study (discussed in the first section of this paper) is more common than uncommon, might such predeveloped programs help bridge the gap until in-service training would provide a stronger knowledge base in art history to the art teachers currently teaching in the schools?

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APPENDICES

1. Appendix A 1985 Art Teacher's Survey
2. Appendix B Graphs from Art Teacher's Survey

Appendix A

ART TEACHER'S SURVEY, 1985

I.D.NO.795R______

NAME: ______________________________ DATE______________

SCHOOL DISTRICT:______________________________

SCHOOL: ______________________________

SCHOOL TEL. NO.:______________________________

	1-5	6-10	11-15	16 or more
Number of years teaching experience:	[ ]	[ ]	[ ]	[ ]

	Elementary	Junior high/Middle	Senior High
Grade levels taught:	[ ]	[ ]	[ ]

Average number of students taught weekly:__________

Average number of times classes meet;

daily	weekly	twice a week	every 2 weeks	other(please specify)
[ ]	[ ]	[ ]	[ ]	[ ]

____

Member of Ohio Art Education Association: [ ]yes [ ]no

Member of National Art Education Association: [ ]yes [ ]no

1.Have you seen the Ohio Planning Art Education guide?
[ ]yes [ ]no

If yes:
Do you plan your classroom instruction using this guide?
yes [ ] no [ ]

2. Does your school district have a K-12 art curriculum?
[ ]yes [ ]no

If yes:
A.Is this curriculum sequentially planned from grade level to grade level: [ ]yes [ ]no

B.Which one of the following statements best describes your curriculum guide?

[ ] It lists required course content.

[ ] It suggests subject matter to be covered by grade level.

[ ] It is concept oriented.

[ ] Other. (Please specify)

____

____

3. Approximately what percentage of time do your classes spend in studio related student activity?

100%	85%	75%	65%	50%	25%	less	0
[ ]	[ ]	[ ]	[ ]	[ ]	[ ]	[ ]	[ ]

4.Approximately what percentage of time do your classes spend in the study of art history?

100%	85%	75%	65%	50%	25%	less	0
[ ]	[ ]	[ ]	[ ]	[ ]	[ ]	[ ]	[ ]

5.Approximately what percentage of time do your classes spend in the study and practice of critical talk about art reproductions?

100%	85%	75%	65%	50%	25%	less	0
[ ]	[ ]	[ ]	[ ]	[ ]	[ ]	[ ]	[ ]

6. Approximately what percentage of time do your classes spend in the study of aesthetics?
100% 85% 75% 65% 50% 25%
[ ] [ ] [ ] [ ] [ ] [ ]
less 0
[ ] [ ]

7. Do you use the sequenced art education guide as described in the Ohio guide?
[ ] yes [ ] no

8. Do you sponser an annual art exhibit in your school building?
yes no
[ ] [ ]

If yes:
Do you spend much instruction time in preparation for the exhibit?
yes [ ] no [ ]

Is much of your planning time devoted to preparation for the exhibit?
yes [ ] no [ ]

Do you advertise this exhibit to the community?
yes[ ] no[ ]

9. Do you assign written reports outside of class as homework?
[ ] yes [ ] no

10. Do you assign written reports on any of the following?
[ ] Periods or styles of art
[ ] Individual artists
[ ] Criticisms of art works
[ ] Other (please specify)
____
Grade level, if significant _______

11. How important do you think written work is to the study of art?
a [ ] very important
b [ ] important
c [ ] somewhat important
d [ ] not important

Please check any of the categories that are applicable.

12. Do you teach units on any of the following?
a [ ] Architecture
b [ ] Environmental design
c [ ] Advertising
d [ ] Art in everyday life (textiles, fashion, product design, etc.)
e [ ] Holiday or seasonal art
f [ ] Ethnic or tribal art

Please indicate your level of agreement or disagreement.

For Elementary Art Teachers

1. I incorporate art history into most of my lessons.

often	sometimes	seldom	never
☐	☐	☐	☐

2. I incorporate art criticism into most of my lessons.

often	sometimes	seldom	never
☐	☐	☐	☐

3. I do not have sufficient time with students to teach art history.

strongly agree	agree	disagree
☐	☐	☐

4. I do not have sufficient time with students to teach art criticism.

strongly agree	agree	disagree
☐	☐	☐

5. I do not feel sufficiently trained to teach art history.

strongly agree	agree	disagree
☐	☐	☐

6. Formal instruction in art history is not encouraged by the:

	strongly agree	agree	disagree
a. school administers	☐	☐	☐
b. students	☐	☐	☐
c. parents	☐	☐	☐

For High School Art Teachers

1. My school offers a course(s) in art history.

yes	no
☐	☐

2. My school offers a course(s) in art criticism.

yes	no
☐	☐

3. Please list the course titles ofyou teach and give a brief discription of course content.

4. Most of the classes are planned for students with strong career interests in the arts.
☐ yes ☐ no

Elementary Art Teachers Only

7. I teach specific lessons in the design elements.

strongly agree	agree	disagree
☐	☐	☐

Grade level, if appropriate___

8. Instruction in drawing and painting techniques are an important part of my curriculum.

strongly agree	agree	disagree
☐	☐	☐

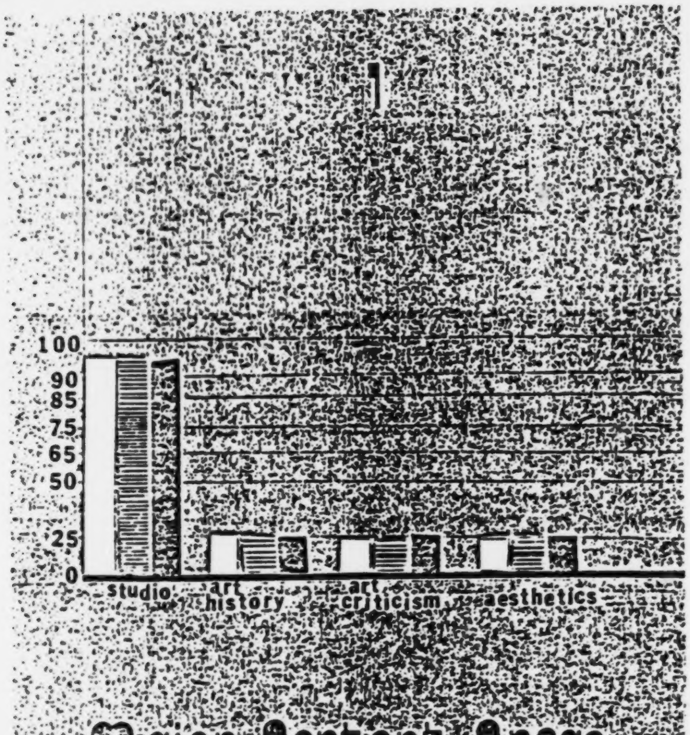
Please specify grade level such instruction begins.____

Senior High Art Teachers Only

5. Most of the classes are planned for students with a strong avocational interest in art.
☐ yes ☐ no

6. I feel well qualified to teach
art history: ☐ yes ☐ no
art criticism: ☐ yes ☐ no

APPENDIX B



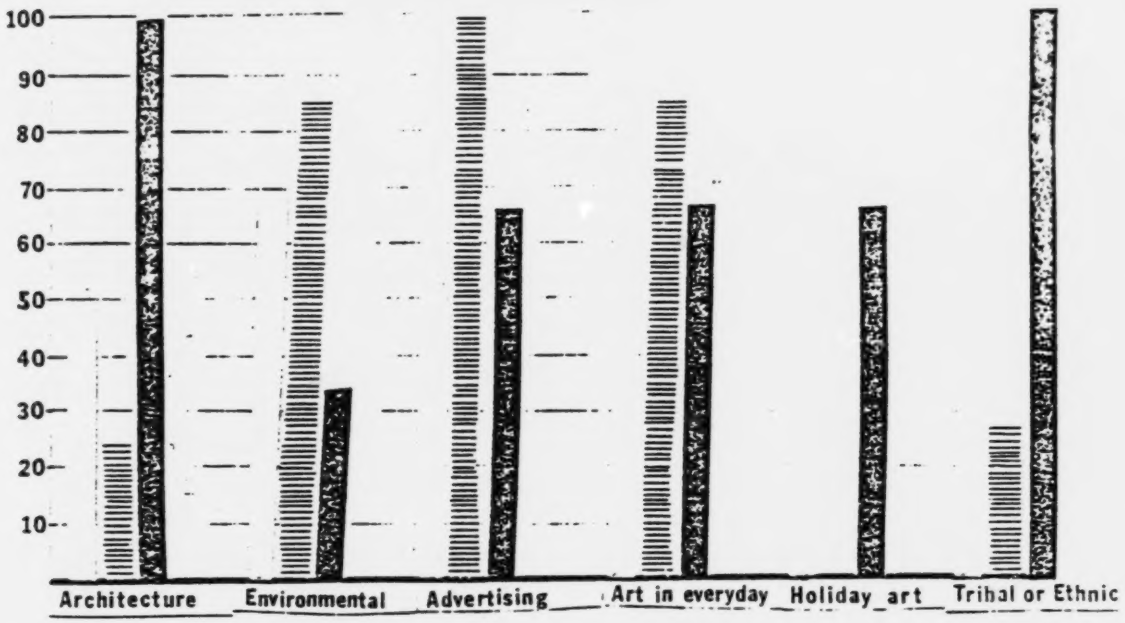
1 Major Content Areas

Graphs

□ Total Population

▤ Secondary

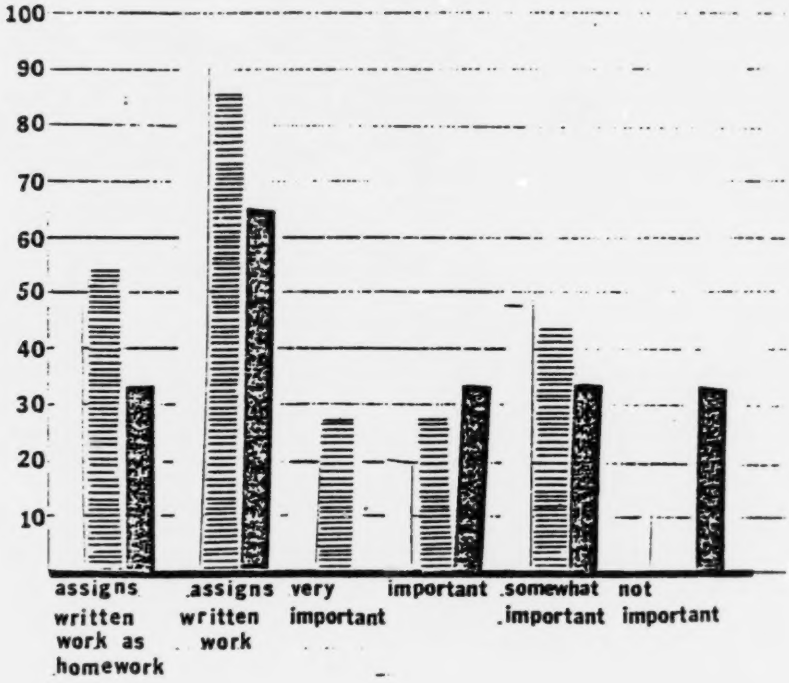
▨ Elementary



2 Specific Units Taught

3

Academic Rigor



ADDITIONAL COMMENTS FROM THE SAMPLE POPULATION

"The art exhibit requires more of my personal time than school time but, its worth it 'cause the parents really enjoy it and the principal just eats it up."

Elementary art teacher

"I don't see giving a lot of written work. It would really put the kids off art and, well you know, sometimes it gets hard keeping the enrollment up."

Secondary art teacher

"I really think that everything I do in the art room teaches aesthetics."

Secondary art teacher

"Aesthetics is a part of all my lessons, don't you think? What do you mean by aesthetics?"

Elementary art teacher

"I used to use the guide, a while back but, now its just second nature I guess."

Elementary art teacher

"The Art I, II and III classes are really just drawing, painting, sculpture and printmaking. The survey art class is a one year shot of the same."

Secondary art teacher

"The art appreciation class is for kids who don't want to major in art but just want a taste of it. It's not a history course or anything like that. "

Secondary art teachers

"I teach a little of everything, you know, like even when I'm teaching something with a theme, I'm teaching some kind of process or technique."

Elementary art teacher

MONA LISA: PLANNING FOR CLASSROOM DIALOGUE IN THE ARTS AND HUMANITIES: A MODEL

Jacqueline G. Thomas

INTRODUCTION

This is a particularly challenging problem for me. In this paper, I want to focus on exactly what an art history teacher does, and how we evolve into art history teachers who successfully help learners learn.

I team-teach two junior high Related Fine Arts courses with a music teacher. We try to address the interrelationships among the various arts and the humanities. The courses are taught directly to the arts-humanities goals of Chapter 5. We try to teach 1/5 aesthetics, 1/5 criticism, 1/5 development of skills, 1/5 opportunity for creative experience, and 1/5 history. Actually, the courses are built around an historical time line.

This paper is a collection of ideas. These are the thinkings that I believe, based on my own experiences in teaching and in teaching art history.

WHAT IS ART HISTORY?

Defining Art History

History is "the branch of knowledge dealing with past events," as well as "acts, ideas, events that will or can shape the course of the future," according to Random House Dictionary of English Language, 1970.

To paraphrase that definition in relation to art: Art history is a record of that knowledge dealing with past events that can shape the course of future art.

Paralleling that definition, James A. Schinneller states, "Art illustrates the pages of history...Art provides a civilization the means of achieving immortality; for through the future unfolding of its products, its period and contribution live once again in the mind of man...(works of art) harmoniously link art of the past with current creative efforts..." (1961, p. 8).

Curricula

The purpose of art history courses will vary. The purpose will determine the title of each course, the time period to be addressed, and the art work to be presented.

An art history course may be built around an historical time line covering a part of the whole of prehistoric art through the art of today. Or it may be built around themes such as Feldman's Varieties of Visual Experience:

The Functions of Art

1. Personal Functions of Art
2. The Social Functions of Art
3. The Physical Functions of Art
4. The Style of Objective Accuracy
5. The Style of Formal Order
6. The Style of Emotion
7. The Style of Fantasy

The Structure of Art
1. The Visual Elements: Grammar
2. Organization of Elements: Design
3. Perceiving the Elements: Aesthetics

The Interaction of Medium and Meaning
1. Painting
2. Sculpture
3. Architecture
4. Images in Motion: Film and Television

Art history could simply be one of a number of elements in a core curriculum as defined by deFrancesco (1958, p. 332): coordinating topics and activities across discipline i.e., social studies, geography, science, English, art. In this case art history, along with other arts activities, would provide basic information and complement content from the other discipline areas.

Content of Art History

Chapter 5 has determined the content of art education to include art history, in addition to aesthetics, criticism, development of skills, and opportunity for creative experience.

It is difficult to actually separate the other four content areas of art education from the teaching of art history. There is an interrelationship among all of the content areas -- even as indicated in the titles of Feldman's art history units and topics.

In the forword to Beverly Jeanne Davis' Chant of the Centuries: A History of the Humanities (1984), she states, "...the arts...lift our emotions and open wide our eyes so that we may see and feel and believe... Enjoyment of the arts is like holding a rainbow in one's hands... the arts evoke joy and feeling of completeness." Through these words she tells us that art history and aesthetics cannot be separated from each other as content of her art history text.

Aesthetic literacy, understanding the language of art (discrimination and comprehension of images) is a part of art history. In the "Perspective" statement of Beyond Creating: The Place for Art in America's Schools, Ernest L. Boyer (1985, p. 9) describes just how powerful the language of art can be in the description of the destruction and agonies of war in Picasso's "Guernica." Aesthetic response to "Guernica" could not be separated from any historical discussion of that particular painting. Nor could concern for why an artist would paint things that are not beautiful, how this painting style could successfully reflect the feelings the artist wished to evoke and portray, as well as how the artist might have worked differently in order to present the same ideas.

THE ART HISTORY TEACHER

A successful art history teacher will probably capitalize on the following:

- enthusiasm
- teacher-learner, learner-teacher relationships
- a bag of tricks

Enthusiasm

The climate of the classroom can make a big educational difference.

A teacher who is not happy projects those feelings into his or her teaching. If the teacher does not like teaching a particular course, it will affect something (presence in class, content of what is taught, success of the course).

Dale Carnegie publications (C.H. Jones, 1962, pp. 7-11) expound upon the "wonderful power of enthusiasm." A teacher's enthusiasm can relieve the monotony of the job, make the work seem easier and more pleasant to perform. A teacher's enthusiasm can help him/her to overcome obstacles in pursuance of goals. Enthusiastic teachers attract students rather than alienate them. Enthusiasm generates enthusiasm in other words.

Enthusiasm is contageous, just as misery loves company.....

On their first day in class, I tell my students how much I like what I teach and that I have a good time in class. (I dance around the process, just to illustrate the point.) I also remind my students that their attitudes in class will make a big difference as to how much they will actually learn. I contrast anger and misery with insane joy at being in class. Then I ask my students to simply come to class with an open mind, asking themselves, "I wonder what we will be doing today?" and to simply try the activities planned for that day. I promise they will be pleasantly surprised that the class will not be painful, that they will actually discover they are having a good time and that they will be learning things of use to them in later life.

And then I proceed to model fun and enthusiasm in all of the classes I teach. It is an actual part of my lesson plan.

Teacher-Learner, Learner-Teacher Relationships

Teaching is more than a simple presentation of facts and information. It is a relationship between the instructor and students.

The business concept of management and customer can be transposed to teacher and student:

> "Probably the most important management fundamental that is being ignored today is staying close to the customer to satisfy his needs and anticipate his wants. In too many companies, the customer has become a bloody nuisance whose unpredictable behavior damages carefully made strategic plans, whose activities mess up computer operations, and who stubbornly insists that purchased products should work." (Peters & Waterman, 1982, p. 156)

The teacher should stay close to the student to satisfy his or her needs and anticipate his or her wants. The student is the customer. This student is not a nuisance. The student does not exhibit unpredictable behavior requiring changes in teacher plans. The student has the right to expect that he or she will be given the best possible opportunity to learn.

There is much intellectual intimacy in the teaching-learning relationship. Not every teacher is able or even willing to accept a relationship of such intimacy; nor, for that matter, is every student. But teachers need to "see" inside the minds of their pupils, not just the subject matter. "Every day teaching is...a process of mutual discovery, interaction, and exploration of the self as well as of another person and a subject matter. It is intensely alive, aware, sensitive," as stated by Allan Fromme in his introduction to John Holt's How Children Fail (1964).

This "seeing" by the teacher may involve an awareness of difference in students' learning styles or the students may express a "want to know" concerning unanticipated topics, to which the teacher should respond by either changing the lesson to fulfill the expressed need of the student or tabling the topic with a promise to address it in the future.

Students, like all people, sometimes send out messages of emotional needs. It is possible that the meeting of those needs should or must precede any attempt at course content. In a mutual exchange of ideas, both the teacher and the student are equally apt to learn from one another. Although the teacher and the student usually will be learning different things, both are engaged in the encounter.

A BAG OF TRICKS

Never Lecture

According to Beechhold (1971, pp. 14-15), relatively few teachers are teachers. All they do is speak. Simply knowing and understanding the subject matter "does not by virtue of either superior intelligence or specialized knowledge automatically equip someone to do a good job in the classroom, unless by teaching we mean nothing more than holding a public dialogue with oneself about matters which especially interest one."

Teacher-centered lecture is my least effective teaching technique, probably for the following reason, as stated by John Holt in How Children Learn (1967, p. 178):

> "We teachers - perhaps all human beings - are in the grip of an astonishing delusion. We think that we can take a picture, a structure, a working model of something, constructed in our minds out of long experience and familiarity, and by turning that model into a string of words, transplant it whole into the mind of someone else. Perhaps once in a thousand times, when the explanation is extraordinarily good, and the listener extraordinarily experienced and skillful at turning word strings into nonverbal reality, and when explainer and listener share in common may of the experiences being talked about, the process may work, and some real meaning may be communicated. Most of the time, explaining does not increase understanding and may even lessen it."

Just because I stand and recite facts to students and they write them down does not mean that I am teaching or that they are learning.

Teacher Salesmanship

Teaching can be like salesmanship. Dale Carnegie's instructions on "How to Win Friends and Influence People to Your Way of Thinking" (1936) include the following:

1. "The only way to get the best of an argument is to avoid it." (Maintain a positive classroom atmosphere)
2. "Show respect for the other man's opinions. Never tell a man he is wrong." (Employ positive reinforcement techniques. Ask open-ended questions.)
3. "If you are wrong, admit it quickly and emphatically." (Always admit to being human.)
4. "Begin in a friendly way." (Attitude is important.)
5. "Get the other person saying 'yes, yes' immediately." (Try to deal with concepts with which the student can identify.)
6. "Let the other man do a great deal of the talking." (Do not lecture. The students should do most of the talking.)
7. "Let the other man feel that the idea is his." (Plan for "discovery learning.")

8. "Try honestly to see things from the other person's point of view." (This is intellectual intimacy.)
9. "Be sympathetic with the other person's ideas and desires." (Be an open and flexible teacher.)
10. "Appeal to the nobler motives." (Trust breeds trust. Success begets success. Peters and Waterman, on p. 56, state that "We are creatures of our environment, very sensitive and responsive to external rewards and punishment. We are also strongly driven from within, self-motivated.")
11. "Dramatize your ideas." (Use a bag of tricks.)
12. "Throw down a challenge." (Lessons should have meat to them. Teaching methods should spark students' curiosity and need to know.)

Why a Bag of Tricks?

A story is told of an old-timer who sold his donkey to a younger man, warning him that the donkey had sensitive feelings and deserved kindness and consideration in his care. The young man took his instructions to heart and gently tugged the donkey to get him to move. Unsuccessful, he went behind the donkey and pushed firmly but gently. The donkey still would not move. The young man hailed the old-timer as he walked away into the distance. Once the problem was explained to him, the old-timer looked around and found a two-by-four that had a nail point protruding from it. He beat the donkey unmercifully with the nail-end of the board. The young man stopped him, saying, "I thought you said I was to be gentle with the donkey?" The old timer replied, "Yes, but you have to get his attention first!"

Some teachers call the board with a nail a "bag of tricks" for use in the classroom.

Recently an article by Richard Wolkomir appeared in Smithsonian Magazine about Jearl Walker, an award-winning physics teacher at Cleveland State University, who, to quote a student, "blows your mind with tricks." 'Old Jearl' performs for and entertains his classes in order to help them first observe, understand, and then remember concepts in physics.

According to Peters and Waterman (pp. 55-56),

> "As information processors, we are simultaneously flawed and wonderful. On the one hand, we can hold little explicitly in mind, at most a half dozen or so facts at one time. Hence there should be enormous pressure on (teachers)...to keep things very simple indeed. On the other hand, our unconscious mind is powerful, accumulating a vast storehouse of patterns, if we let it. Experience is an excellent teacher."

Communication is more than words. We teach by talking, but also by:

- role model
- body language
- exaggeration
- thoughtful discussion
- practical application
- dramatization

-imagination

Teachers must plan for unique ways to bring information into students' awareness to act as focal points to aid their memory of these topics.

MY BAG OF TRICKS

Thinking

Regardless of the titles of art history courses or the time periods and themes around which they are built, the basis of genuine education is thinking. If a student can "think," the student can pose the questions that need to be answered, devise ways to find answers, express opinions based on consciously stated reasons, draw upon past knowledge to imagine the past and project the future. Therefore, teaching techniques that encourage students to think and to develop thinking skills are an important part of planning to teach an art history course.

Language of Art History

Teaching is communicating and teaching is about communicating. According to Beechhold (p. 46), "Language is what we teach no matter what we teach, and the exploration of language is not the exclusive province of the 'language arts' teacher."

There is a special vocabulary for art history. The teaching of appropriate vocabulary should be a natural area of content to be covered.

Students should be encouraged and lead to express themselves by use of common language and special vocabularies through verbal expression, reading and writing.

The Disclaimer

When orienting students to an art history course, they are instructed as follows:

> Do not believe everything you see.
> Do not believe everything you read.
> Do not believe everything you hear.

Do Not Believe Everything You See

Unless a work of art is seen in the original, the viewer cannot be certain how closely the reproduction records the original.

Size is deceptive in reproductions. Photographs in books, post cards, posters, slides usually portray the proportions of the original work, but are viewed in smaller or larger size than the original. Even when the dimensions are known i.e., "Mona Lisa" is 30¼" x 21", the viewer may not have a true understanding of that particular size.

Tactile texture in two-dimensional work will not exist except as visual texture in reproductions.

True color reproduction is unlikely. Plate-making cameras may not scan the original work well. If metered off of a dark area the reproduction may be duller and darker than the original. If metered off of an area of pigment's sheen the results may be a washed-out look. The original pigments and materials themselves have a different chemical makeup from the film and darkroom materials used to record them. Thus accurate recording of colors would be difficult to achieve. In the case of "Mona Lisa" reproductions, the background sky color alone may vary from yellow-ocre or brown to pale greens and bright blues.

Do Not Believe Everything You Read

In his preface to History of Art, H. W. Janson states:

> "There are no 'plain facts' in the history of art - or in the history of anything else, for that matter, only degrees of plausibility. Every statement, no matter how fully documented, is subject to doubt, and remains a 'fact' only so long as nobody questions it. To doubt what has been taken for granted, and to find a more plausible interpretation of the evidence, is every Scholar's task. Nevertheless, there is always a large body of 'facts' in any field of study; they are the sleeping dogs whose very inertness makes them landmarks on the scholarly terrain. Fortunately, only a minority of them can be aroused at the same time, otherwise we should lose our bearings...It is these 'facts' that fascinate the scholar."

In various art history books and magazine articles about Leonardo DaVinci and the "Mona Lisa" painting, discrepancies and differences of opinion exist about the artist and his painting.

How did DaVinci make his living (earn his livelihood)? Authors state that beginning in 1482 he worked for the Duke of Milan mainly as a military engineer, although secondarily as an architect, sculptor and painter (Janson, p. 349) or intimate that his work was exclusively that of "official artist" to the Duke (McCarther and Gilbert, 1985, p. 370). How could a person earn a living exclusively as an artist if he only finished half a dozen paintings during his lifetime?

Interpretations of the "Mona Lisa," the significance of the painting, and meaning of her expression differ almost as often as authors have written about them...

Do Not Believe Everything You Hear

Teachers' research will be as accurate as the references used. Therefore, "facts" stated in the classroom may be as inaccurate as the resources used in preparing the lesson.

Also, when trying to make an important point or help students understand a concept, the teacher may exaggerate or take artistic license with the "facts" about an artist's life or a work of art. This historical fiction can provide its listeners/readers with a sense of historical understanding and realism that otherwise would be denied to all but the professional scholar.

Practicalities

I try to set up a delicate balance between predicability (students can trust my honesty, expect a non-threatening atmosphere, students know that this is serious business even though they know activities are fun) and surprise (the format for each class is different) in the classroom.

Because I am a visual art teacher, I usually try to build lessons around visuals on which students can focus. I try to vary the types of visuals for succeeding units and lessons. Therefore, if I use slides for one lesson, I may use original work or posters for the next. I also try to vary the approach and teaching technique to each lesson, the use of classroom space, the types of creative activities and materials. Thus students really do come into the classroom with the question, "I wonder what we are going to do today?"

People learn in different ways, have different personalities, likes and dislikes. Hopefully, there will be something of interest and particularly enjoyable for each person during the course. It is also likely that each student will be learning in the ways best suited to that particular student as well as practicing other learning skills.

The strategies and activities developed for my lessons built around the "Mona Lisa" reflect only a small part of a unit on Renaissance art. But they illustrate planning for a variety of learning styles (as described in an essay by Goodwin Watson on pages 10-11 in Human Dynamics in Psychology and Education. Mind Substance: exercise "muscles" of mind, classical training, discovery learning, build on what is already known; Stimulus-Response: establish patterns for desired S-R connections, teach to know emotional reactions, employ reinforcement and conditioning; Gestalt: promote insightful learning, aid students in trial-and-error goal-directed inquiry, help students understand their contemporary situations), means of expression (visual, verbal, tactile), and development of study skills (developing vocabulary, taking notes, active looking, active listening, thinking, self-expression, self-evaluation).

Finally, I believe something must be said about "fun in class."

When I first began teaching, I took great offense to a guidance counselor telling me that kids were unhappy in my class because they were not having any fun. I felt, and still feel today, that what I teach is serious, important and content-oriented. But my idea about the means to the end has changed.

I used to believe that for anything to be worthwhile it has to be "painful." It had to be complicated, take a long time to be accomplished, and be totally intellectually stimulating - never emotionally stimulating.

I still believe that learning is complicated and can take a lot of time. I do not believe that learning should be all fun and games; it is serious business. But I believe today that it is the job of the teacher to impart as much knowledge and to do so as efficiently as possible to every single student. If learning can only take place by my dancing on table tops, then like 'Old Jearl,' that is what I shall do. The important thing is that learning takes place.

I teach an elective course that is basically an art history course. My schedule is over loaded because students want to take that course. They would certainly elect something else if they did not want to be there. I believe the success of my course is first of all, because of a strong curriculum content, and secondly, because of the teaching strategies employed.

Students come back to visit and tell me they are taking an art history course in high school or college and say, "We already did this in junior high. I can even use my old notebook for the course!" Something is working; students are learning and retaining what they have been taught.

Sample Lesson Plans

Sample lesson plans follow. They are built around the theme of the "Mona Lisa." They reflect all that I have tried to share in this collection of my ideas about teaching art history.

MONA LISA (6 to 7 class periods)
North Penn Junior High School

Objectives:

1. To outline historical background concerning Leonardo DaVinci's life, vocation and avocations.
2. To discuss the "importance" of the "Mona Lisa" portrait in relation to DaVinci's life and to us today.
3. To identify the characteristics of a "Renaissance background" as opposed to a "Medieval background."
4. To compare the characterisics of DaVinci's "Mona Lisa" with variations on the Mona Lisa theme in a number of works of art. (What do they have in common? In what ways are they different?)
5. To discuss why artists would want to make variations of the "Mona Lisa"?
6. To make a personal creative variation on DaVinci's "Mona Lisa" that has at least three relationships to the original "Mona Lisa."

7. To make a painting utilizing skills practiced in the past, including:
    - -mixing of colors
    - -wash and bleed technique
    - -application of brush prints and dry brush
    - -concern for good craftsmanship
8. To make self-evaluative statements concerning each "Mona Lisa" painting variation.

Materials:

1. Reproductions on bulletin board:
    - -DaVinci's "Mona Lisa"
    - -variations of "Mona Lisa"
    - -paintings that illustrate a Renaissance background
    - -paintings that illustrate a Medieval background
2. Writing paper on bulletin board on which to list students' ideas
3. Mona Lisa Worksheets
4. Reference books with pictures about DaVinci and his inventions
5. Studio materials:
    - -newsprint and sketching pencils
    - -choice of 9x12, 12x18, 18x24 white paper for painting
    - -tempera paints, assorted brushes, etc.
    - -variety of colors of construction paper for mounting and adhesive
6. Self-Evaluation Worksheet

Procedures:

1. Teacher will set up bulletin board display.
2. Each student will fill in required information on Mona Lisa Worksheet. This will be accomplished through class discussion concerning visuals on display and list of pertinent facts listed on board as discussion progresses. Students will provide information in response to open-ended questions by teacher (Teacher will offer only information students cannot provide). Teacher will share with students pictures from DaVinci's sketchbooks and photographs of models in his inventions (not on display). Following discussion of opinion questions, as opposed to factual questions, each student will fill in his/her own answers (These answers will not be listed on the board).

THE MONA LISA WORKSHOP - SIDE 1

Who was Leonardo DaVinci?

What did he do for a living?

For what is he famous?

List everything you know about the "Mona Lisa" by Leonardo DaVinci:

Why is the "Mona Lisa" an important painting?

For what reasons would artists make variations on the "Mona Lisa"?

EVALUATION OF MONA LISA PAINTING

1. Explain how we can tell this is a "Mona Lisa" portrait.

2. Do you have a Renaissance or Medieval background in your painting? Explain:

3. Where did you use a wash in your painting? Was that technique appropriate for that part of your painting? Why/why not?

4. Where did you use brush prints or dry brush in your painting? Was that technique appropriate for that part of your painting? Why/why not?

5. To you, what was the best or most enjoyable part of the "Mona Lisa" project?

6. To you, what was the worst or least enjoyable part of the "Mona Lisa" project?

   How could that have been corrected or improved?

7. In what way do you think the public would respond to the treatment of "Mona Lisa" and the background of your painting? (What would each have to say about your painting?) Explain your answers.

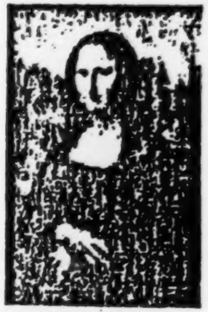
   a. A junior high student:

   b. A 40-year old parent:

   c. A museum curator:

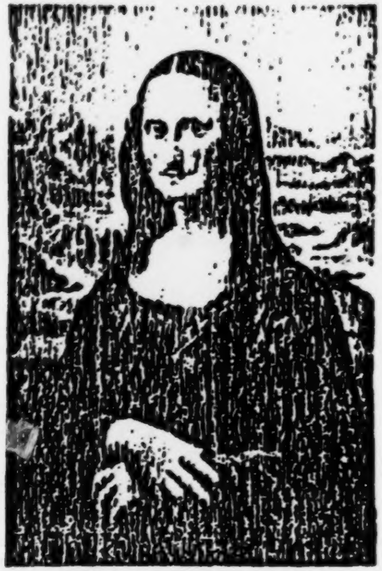
   d. Leonardo DaVinci:

Name & Class Code:



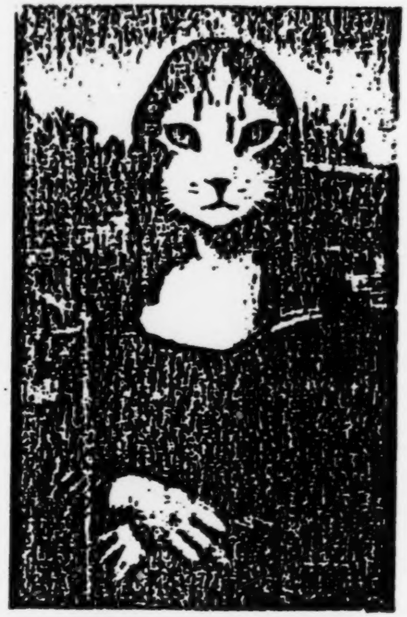
"Mona Lisa" (1503)
by Leonardo da Vinci

What do all of the "Mona Lisas" on display have in common? (What are the clues that tell you the other paintings are supposed to be "Mona Lisas"?



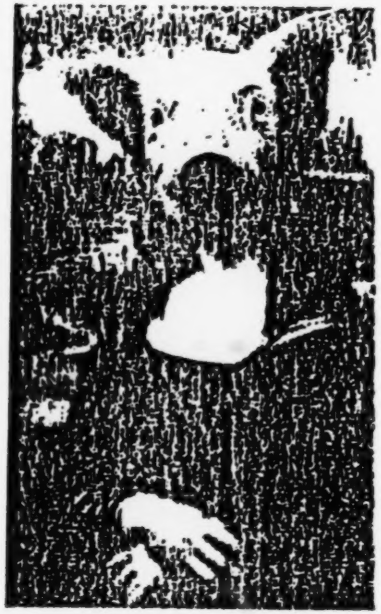
"L.H.O.O.Q." (1919)
by Marcel Duchamp

Is one "Mona Lisa" painting a "better" work of art than another? Explain:



"Masterpuss" (1982)
by Alfred Gesheidt

Rank the "Mona Lisas" on display as to which is worth the most money and which is worth the least, in your opinion. Explain your reasons for the choices.



"Mona Pig" (1984)
by Alfred Gesheidt

What other variations on the "Mona Lisa" theme have you seen?

List other possible variations to the "Mona Lisa" Portrait:

The characteristics of
a Renaissance Portrait

BEST COPY AVAILABLE

The characteristics of
a Medieval Portrait are:

MONA LISA (8 hours)

Junior High Arts Camp Experience

(Art - Drama - Writing)

A drama teacher and I went to an arts camp as resource people. We stayed one and one-half days for this activity. Procedures 1-5 occurred between 9:00 and 11:30 a.m. the first day. Procedure 6 took place during campers' free time during the day. Procedure 7 proceeded from 6:00 to 7:30 p.m., and Procedure 8 between 9:00 and 10:00 p.m. that same day. The evaluation activities (Procedures 9-11) were accomplished the following morning from 9:00 to 11:00 a.m.

Objectives:

1. To share backgrounds and interests of workshop participants.
2. To increase awareness of the various senses.
3. To respond to a sensuous experience.
4. To critique the "Mona Lisa."
5. To outline historical background concerning Leonardo DaVinci's life, vocation and avocations.
6. To discuss the "importance" of the "Mona Lisa" portrait in relation to DaVinci's life and to us today.
7. To make a personal creative statement about DaVinci's "Mona Lisa" using drama and creative writing.
8. To make self-evaluative statements concerning each "Mona Lisa" activity.

Materials:

Sensuous Experience Worksheets
Food (candy/snack items)
Pen/pencils
"Mona Lisa" portrait with fact cut out for individual portrait photos
Large color print of DaVinci's "Mona Lisa" or small reproductions for each workshop participant
Cloth lengths to use for props
Drawing paper and writing paper
Video camera, tape, TV, VCR

Procedures:

1. An activity is planned to get to know something about the campers and to help them to know and to develop trust in us as leaders/teachers.

   The teachers talk about ourselves extensively and they perform pantomimes that illustrate activities that we particularly enjoy. The campers guess the identity of the activities.

The campers then introduce themselves in a similar way.

2. Distribute Sensuous Experience Worksheets.

   A volunteer is used to demonstrate the meanings of "direct experience," "preconceived ideas," and each of the senses.

   As a warm-up exercise for using the Sensuous Experience Worksheets, each participant is given an unfamiliar food item with which to have a sensuous experience. As many words/phrases as possible are listed.

3. Each video taped performance is evaluated. The tape is played through one time for personal enjoyment and a second time for evaluation. Evaluation includes the whole group's performance, the concept, each individual's performance, and suggestions for changes/improvements. Participants are asked to list both positive and negative comments.

4. Each workshop participant is asked to write "something" based on his or her feelings or emotions felt during any of the preceding activities. Teachers once again help participants organize their thoughts (usually utilizing open-ended questioning technique).

5. In comparing their own two pieces of creative writing, participants are to decide which is "better" and write one or two sentences explaining why. Positive comments are invited from all listeners.

6. A collection of the workshop writings are typed and assembled into packets. Each participant has a packet of materials to commemorate our camp experience. Packets include:
   - Sensuous Experience Worksheet(s)
   - "Self as Mona Lisa" photo
   - Evaluation notes
   - Own rough drafts of writings
   - Typed copies of writings chosen by all participants
   - Extra writing paper to carry on with activities for remainder of the camping experience.

THE SENSUOUS EXPERIENCE

Keep yourself open to a direct experience. Try to have no preconceived ideas. Try not to analyze or interpret what you sense. Simply try to be aware of and then record the things that immediately "strike" your senses.

Sight	Sound	Smell	Touch	Taste	Emotions	Physical Response (i.e., Heart Beating Fast, Hairs on Arms Standing Up)

SUMMARY

This paper is an exercise in identifying my beliefs about teaching, particularly the teaching of art history.

The title of the course, the time periods and the particular works of art to be discussed provide the framework about which the teacher hangs a bag of tricks. The purpose of the bag of tricks is to help teach the objectives of the course. The application of the bag of tricks is to enhance the learners' focus on those objectives. The end result should be shared knowledge - the students have learned the anticipated concepts and the teacher has learned more about both the students and the concepts themselves.

The sample lesson plans for "Mona Lisa" help to illustrate some of my beliefs about teaching art history.

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THE OTHER SIDE OF HISTORY: AN EXAMINATION OF ART EDUCATION IN OUR SCHOOLS

Elaine Weinstone

Barbara Tuckman, Pulitzer Prize-winning historian, has written:

> "Mankind's most enduring achievement is art. At its best, it reveals the nobility that co-exists in human nature along with flaws and evils, and the beauty and truth it can perceive. Whether in music or architecture, literature, painting or sculpture, art opens our eyes and ears and feelings to something beyond ourselves, something we cannot experience without the artist's vision and the genius of his craft." (1981)

If the public and educators fail to see the arts as an important part of the education of our children, some of the blame must be laid at the art room door. Art education in our elementary and secondary schools today does little to advance the arts as either necessary or legitimate to a complete education. The emphasis upon art production and the almost complete omission of history, criticism and aesthetics in the education of a general population of young people, 99 percent of whom will be expected to function as appreciators and supporters of the arts as adults, rather than as artists, is inexplicable.

Yet we can find a few schools whose commitment to the arts have included art history programs, usually at the secondary school level, for many years. In 1972 the College Board, through its advanced placement program, introduced the first examination for art history, a sure sign that the times were about to change. In the 14 years since the initiation of this program students taking the exam have gone from a low number of 136 to the 1986 high of 1,947. An advanced placement program in music history was added in 1980.

Since most secondary schools in the United States still have no art history courses in their curricula, how do we encourage the addition of such programs. With each discipline already jockeying for time in the school day, with budgets straining to accommodate existing programs, how do we persuade administrators that the study of the detritus of past civilizations, of the visual flotsam and jetsam of men's minds is an important part of the education of a modern teenager. And once persuaded, teachers must be found, time must be found and justification must be made to the school community.

Let me begin with the easiest problem, justification. The study of the visual arts nurtures non-verbal, non-linear thought. It develops an understanding of diverse cultural values and fosters critical acumen. It is a principle means of understanding human experience and for transmitting powerful ideas from one generation to the next. In an increasingly technological world, the arts can provide an environment with meaning and beauty. The skill to manipulate, the insights to understand the symbols of art will increase the student's ability to function with the environment as an organic whole.

Generations of Americans find art to be detached from what is essential in society; the concern of the few, who manipulate esoteric symbols for a select group of "art appreciators." Most educated adults today are products of a poor or haphazard art education. As business and political leaders, parents, administrators or teachers they have few tools and fewer incentives to become advocates for art programs in our schools. But, advocates they are.

Since the late '70s new voices have been heard. Individuals, private foundations and state and national agencies are calling for a rethinking of the functions and role of the arts and the artist in society. We are reexamining the contributions that can be made by a art educated public to the national quality of life.

In 1977 a self-described panel of "artists, educators and Americans" led by David Rockefeller, Jr., and members of the American Council for the Arts in Education published Coming to Our Senses. (1977) This book, which was generally referred to as the Rockefeller Report, explored the state of the arts in American education at that time. The panel took note of the contrary feelings that Americans demonstrated towards the arts; on one hand attending museums, galleries, theaters and concert halls in ever-increasing numbers, and on the other hand giving little support to the arts in education.

The traditional curricular emphasis upon making art is almost universal in the United States. Less than three percent of all public high schools provide courses in art history, criticism or aesthetics. Teaching students about the cultural and historical contributions of art, or how to analyze and interpret works of art is simply not part of the program.

[illegible] 1977 the Rockefeller study commented upon the emphasis on art production in our schools. The professional artist is the model for the classroom, even though the vast majority of our students will not, and would not choose to be, artists. Career choices that would benefit from early education in art history, criticism and aesthetics are rarely considered. Careers such an anthropology, archeology, museum or gallery curatorship, corporate arts management, restoration law, international business, the diplomatic corps and so on are not goals suggested to high school students.

The first step towards the development of an art history program will be to acknowledge that cultural history is the equal of political and economic history as an explanation of events. In fact, this is made simpler for us in the 1980s as new directions in historical scholarship are concerned with intellectual history. Books such as Fernand Braudel's trilogy, The Perspective of the World (1984) and David Herlihy's The Medieval Household (1985) show us the side of history rarely glimpsed in a secondary school classroom.

Few of us would suggest that the study of Ancient Greece be dropped from the curriculum, yet the highest achievement of the Greek civilization, its art and architecture, received a cursory nod with a few words and an illustration of the Parthenon in most history books. The thinking and cultural mind-set that Jacques-Louis David brought to his portrait of Napoleon Bonaparte is as important to the understanding of the forces that created the French Revolution as the economic and political events of that period.

The arts are languages that use complex symbols to express and describe the cultural history of humanity. Learning to read those symbols, to describe, analyze and interpret works of art, to study the history of art as well as the history of mankind, and to acquire the skills needed that transform personal feelings and ideas into art objects requires years of education. To study, to be able to recognize and understand those objects, makes both cognitive and effective contributions to the development of every student.

When a school agrees that art history is a justifiable addition to their curriculum, time must be found in the schedule. At best, art programs in many schools are peripheral to the curriculum; at worst they are cut entirely. And for most schools, kindergarten through twelfth grade, art history, where it is taught at all, is a part of the art program and taught by the studio art teacher. With tightened budgets and a national concern for academic excellence, the arts are too often seen as a frill, or as a way to provide some relaxed time in an otherwise structured academic day. Proponents of a strong academic program find it difficulty to justify art history. High school counselors and college guidance people perceive universities as less welcoming to the young art student than to the physics major. How many counsel their advisees to forego the studio or art history course in favor of one more year of mathematics or science?

In 1983, a Springside colleague and I decided to ask the admissions offices at 70 colleges and universities that our students had applied to between 1978 and 1983, what effect art courses taken at Springside would have on the college admission process. Conventional wisdom at that time would have agreed with Jon J. Murray, when he wrote in his article Art, Creativity, and the Quality of Education:

> "By taking college recommendation forms at face value, one might conclude that colleges must be keenly interested in the creative accomplishments of their applicants, and must, therefore, hold artistic achievement in the highest regard. Yet just the opposite is true. Some colleges give separate consideration to 'special talents' an applicant may have; some regard achievement in art to be a 'nice extra' so long as the 'important grades and scores are up to par.'" (1983)

We sent a brief description of arts and music courses in our school curriculum to the university admissions personnel, along with a postcard with a check list of courses. We asked that they indicate beside each course whether it would be an asset, have no effect or be a detriment to an applicant on her transcript. The response was overwhelming. We received a 74.3 percent return. Twenty percent of those who responded, wrote long letters giving us suggestions such as "include a description of your arts courses with each transcript as an indication of their importance." Many commented upon the richness and quality of the arts and the breadth that they added to an application. They encouraged us to continue to recommend the arts courses to our students.

At Springside School, we believe that an art education is a vital and unique part of every child's education. In 1976, we become one of the three percent of high schools in the United States that require upper school credit in the arts for graduation. Our commitment to a substantive art program has included the teaching of art history for more than 75 years.

Three years ago we added the advanced placement course in music literature. We believe that criticism and aesthetics has an integral place in the arts curriculum at every level, playing an increasingly formal role as students move from kindergarten through the twelfth grade. An arts program that focuses on studio classes to the exclusion of history, criticism and aesthetics would be like an English program that teaches creative writing, period.

Even with this commitment, we also fight the battle of the schedule. Continuing parity with other subjects means a continuing reaffirmation of that commitment by the administration, the faculty and the school community.

In her preface to Beyond Creating: The Place for Art in America's Schools, (1985) Leliani Lattin Duke, Director of the Getty Center for Education in the Arts, writes:

> "It is the Center's belief that a more substantive and rigorous approach to teaching the visual arts is consistent with the ambitious challenge of educational reform and that it is incumbent upon all of us -- parents, teachers and educators -- to explore how we can work together within the American system of education to achieve academic excellence that is all-encompassing." (1983)

With its vast funds the Getty Center for Education in the Arts has the ability to influence thinking in this field beyond anything we have seen to date. Already the Center's first public report Beyond Creating has been widely read by art educators. Regional round tables have followed that first report. A national symposium on discipline-based art education is planned for early 1987.

What constitutes a discipline-based arts curriculum? How do we make it accountable and academically rigorous? When asked, "What do you think of calls for standardized tests for the arts?" A Springside English teacher responded:

> "A model for the arts can't be just imitative of other academics, but it must be accountable. We shouldn't put the arts into a ready-made mold just to give them legitimacy. Let our thinking about an accountable arts curriculum inform our thinking about other subjects!"

The work of the Getty Center and others researching this field is bound to deeply influence the design of art programs in public and independent schools across this country.

Now, imagine that we have a school that has agreed to an arts program which includes courses in production, history, criticism and aesthetics. And let us imagine that this school's faculty and administration have agreed that time will be found in the school day for this program. Who will teach these classes?

The professional artist has been the model for the art teacher, as well as for her students. The student-art teacher almost always considers herself to be an art student/artist at the start of her career. Though she may relinquish the goals of the working artist in favor of becoming an educator, the artist-ideal is likely to remain. Her education, whether at an art school or a university, does little to prepare her to teach art history, criticism or aesthetics. The single requirement in these areas, if there is a requirement at all, will be a survey course in art history. Without the fortuitous convergence of a personal interest in, and dedication to art-historical scholarship, our new-minted art teacher will be ill prepared to answer the call of her administrator, who is proposing to offer an art history program at our imaginary school.

But never mind, if one can teach others to make art, surely one can teach others to talk about it. And the 'history' portion of art history? Well, we'll sent our hesitating art teacher to summer school where she can take a refresher course on that art school or college "Survey of Western Art" she had as an undergraduate.

In her successful proposal to the National Endowment for the Humanities for funds to create a summer institute for history teachers in 1987, Eleanor Kingsbury, headmistress of Springside School said, in part:

> "It is my conviction that teachers teach best when they can return periodically to research and contact with scholars, going back to the intellectual challenge that originally attracted them to their fields." (1986)

We need to nurture this kind of scholarship, this early commitment to scholarship in those whose goals include teaching a complete art program to our children. If this means a rethinking of the way we teach our future teachers then that commitment must also be made. If Barbara Tuckman is correct, if "mankind's most enduring achievement is art," can we call ourselves educators as long as we withhold from our students the keys to that richest part of human achievement, the keys to that other side of history?

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   1875 Century Park East, Suite 2300
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OF TRIVIAL FACTS AND SPECULATIVE INQUIRY: PHILOSOPHICAL QUANDARIES ABOUT TEACHING ART HISTORY IN THE SCHOOLS

Brent Wilson

The National Art Education Association promotes a goal that requires all students to complete a sequential program of art, balanced to include aesthetics, art criticism, art history, and art production. Similarly, the Getty Trust promotes a "Discipline-Based" art education with these four components, as do the Commonwealth of Pennsylvania standards for art teacher preparation. The time for a broadened art curriculum seems to have truly arrived, and art history is in the headlines.

But how well have we reasoned through the implications of implementing a comprehensive art history program in the schools of Pennsylvania and the schools of the nation? Have we given good reasons for the teaching of art history? Why should we teach art history to students; what good might it do them? What is history anyway, and what is the relationship between history and art history? And if we teach art history to students are we to teach the whole of the history of art? (Some departments of art history in colleges and universities don't even attempt to cover all periods of art history.) What parts of the history of art are elementary school students to get in their fewer than thirty hours of instruction each year? If we decide to teach only some aspects of the history of art, then what parts are deemed the most important? And even when we have selected the essential parts of art history, then which brand of history should we teach? Within any era there are sometimes dozens of alternative histories. After all, Wolfflin's history is not the same as Houser's history, and Gombrich's history is not the same as Panofsky's history. Baxandall's ideas of art historical interpretation are not the same as Podro's or Alpers'. Even some individual works of art have acquired several more or less adequate alternative historical accounts of their antecedents, consequences and meanings. And if we should decide upon our favorite works of art and our favorite methods of art historical inquiry we would still have some difficult pedagogical problems. Is the teaching of art history merely a matter of presenting students with the "facts" of art history? Or should we try to get students themselves to engage in the process of art historical inquiry? And do we even know what kinds of art historical inquiry first grade children are able to conduct? I'll end my spate of questions with the most troublesome question of all; will we be able to educate and re-educate art teachers so that they will not only want to teach art history, but will also have the capabilities necessary to present an adequate program of art history to their students?

These questions may appear to muddy the placid waters of the nice sounding idea of art history in the schools, but they are asked in seriousness and I should like to explore some answers to them.

Why Teach Art History?

Collingwood (1946) denounced the mechanical method of writing history and proclaimed that all history is a history of thought and ought to be studied and written in that sense. In other words, in the past, human acts and the artifacts that result from them have been conditioned by both collective and individual beliefs about what is good, what is desirable, what is true, what is destiny. The role of both the historian and the art historian is to locate art and artists within a social context, to characterize the zeitgeist of an era, and to try to get inside the minds of individuals from the past in order to offer explanations for why they made their art, explanations of its stylistic, expressive, and iconographical features, and interpretations of its meanings to the people who made and used it and its meanings to us.

These historical explanations and interpretations, in turn, help us to understand our own art and what it tells us of our beliefs about ourselves, our world, our values, and our prospects for the future.

It goes almost without saying that there are special forms of evidence about the past embedded within works of art. When worked and reworked through the processes of historical inquiry, works of art can, through their written histories, provide unique insights into past human thought. If students study the history of art they may learn important things that they could not learn in any other way. Yes, the unique knowledge that students might derive through the study of history is probably enough to justify the teaching of art history in the schools. But how well do we understand the concept of history itself? Do teachers need to possess a philosophy of history in order to teach art history well?

Facts, Artifacts, the Past, the Truth and the Study of History

As taught in the schools, when it is taught at all, art history is very much a factual affair (Wilson, 1984). Claude Monet was an impressionist; the name, impressionism, came from a critical derision of Monet's painting, Impression Sunrise, exhibited in 1874. Impressionism was followed by post-impressionism. Cezanne, Gauguin, Seurat, and Van Gogh were post-impressionists. Pointillism was a post-impressionist style developed by Seurat. And so on and on. Facts such as these, whether true or just nearly true, are necessary to the study of a particular phase of the history of art. But they are little more than trivial necessities. Facts are not the past speaking to us directly. They are only useful when something is done with them. And the something that might be done with them is to ask the why and the what questions. Why did impressionism emerge?; what were its antecendents?; why did Monet become an impressionist? Why were the critics initially so outraged with impressionist paintings? Were impressionist paintings actually so different from "academic" paintings? Why did post-impressionism take so many different forms? Does post-impressionism still influence the art produced in the final quarter of the 20th century? The why and the what questions call for explanations and interpretations. Explanations and interpretations are history's raison d' etre. Through explanations and interpretations the thought patterns of the early modernist time and the thoughts of the impressionists are revealed. Let's examine some of the relationships among the past, the facts, explanations and interpretations.

Shaping and Reshaping the Past

The principle claim to be made about the shape of the past is that it has no shape whatsoever. The past is but a formless, ectoplasmic, simmering stew of memories, actors, actions, events, artifacts, documents, relics. It is only through the writing of history that the past is given definite shapes. History is, in effect, the structure that we have imposed upon the past, not the structure that the past has imposed upon us (Munz, 1977). And whatever shapes we impose upon the past amount to little more than the shapes that we needed to impose in order to explain ourselves to ourselves through the selective organization of the data from the past. No historical question is answered without the question first being asked either explicitly or implicitly. To ask particular questions presupposes that particular answers will be discovered. Each time a new set of questions is asked about the past, a new history is written.

Lowenthal (1985) claims that history is both more than and less than the past. It is less than the past because "The surviving residues of past thoughts and things represents a tiny fraction of previous generations' contemporary fabric" (pp. 91-92). "It is impossible to recover or recount more than a tiny fraction of what has taken place, and no historical account ever corresponds precisely with any actual past" (pp. 214). Three things, according to Lowenthal, limit what can be known about the past: "the immensity of the past itself, the distinction between past events and accounts of those events, and the inevitability of bias--especially presentist bias" (pp. 214).

And for Lowenthal history is more than the past because, "Hindsight as well as anachronism shapes historical interpretations. To explain the past to the present means coping not only with shifting perceptions, values, and languages, but also with developments after the period under review" (p. 217). In his Patterns of Intention: On the Historical Explanation of Pictures, Baxandall (1985) provides a wonderful example of shifting historical accounts by claiming that Cezanne would have remained a marginal figure in the history of modern art had Picasso (and Braque) not "invented" cubism and thus "rewrote art history by making Cezanne a much larger and more central historical fact in 1910 than he had been in 1906: he shifted him further into the main tradition of European Painting" (p. 60). The writing of history is essentially a rewriting of history--a continual process of corrections of past explanations and interpretations in light of insights illuminated by present events and interests.

Story and History

If the facts of the past do not shape history, if facts do not provide histories with their formal structures, then what does? There is a work of art history that provides a useful answer. Readers familiar with Gombrich's (1960-1961) Art and Illusion will know that he claims that any image drawn or painted by an artist owes far more to the previous schemata used by artists than to some aspect of nature that the artist purports to represent. According to Gombrich art-making begins with a schema--a minimal graphic mental model for a tree, a person, a building--which is then compared to or matched with objects in the perceptual world, and then corrected or adapted in light of particular observations. If one accepts the veracity of the schema and correction process, if one accepts the hypothesis that art comes from art and not from nature, then it is not such a difficult leap to a similar conclusion that history comes from history, and not from the past.

Myth and the narrative, it is claimed by Munz (1977), provide two of the principle schemata that historians employ, correct, and extend during the process of historical writing. It is the narrative or story structure about which I wish to comment.

In a well formed story of art (1) the stage is set by placing artists, works of art, and the consumers of art within a time and social setting, (2) then the status quo is upset by a disequilibrating factor or factors-- goals not achieved, crises, problems, tests; (3) there is the explanation or interpretation of the process of overcoming--an account of how the protagonists, deal with the disequilibrating factors, what happened, what happened next, and why; and (4) there is a telling of how things finally turned out. The narrative form is not necessarily the way things occurred in the past, but it is one of the most satisfying structures that we impose upon the past in order to understand it and to make it meaningful to us. Historical narratives have a coherence that scattered facts about an artist and his art will never have. The structure of the narrative is an enviable form to emulate, especially if the history is to be told to young people.

Explanation and Interpretation

Perhaps the best and also the most useful stories and histories are those that propose answers to "why" questions, those that in Collingwood's terms reveal patterns of human thought. But in writing and teaching the history of all how do we move from facts and artifacts to insights into motives, motifs, and motivations of artists, their patrons, and their publics? Munz (1977) outlines the distinctions between historical explanation and interpretation. In fact he distinguishes among two types of explanations and two types of interpretations (which I shall call explanation I and II and interpretation I and II).

Explanation I (explanation proper) is based upon the motives, beliefs, assumptions, laws-- dimensions of meaning-- that were known to the particular behaving individuals. These are explanations that would be satisfactory to the individuals themselves, explanations that they themselves might have given for their actions.

Explanation II is based upon dimensions of meaning that were not known to individuals at the time of their actions, but that could have been known to them. (Upon hearing an explanation of their behaviors based on these factors they might have understood and even accepted it because it was reasonably close to their own cognitive orientation to the world.)

Interpretation I is based upon meaning dimensions that could not have been known to the behaving individuals, but that might be acceptable to them if the interpretation could have been presented to them. But because the information on which the insights are based generally originate in subsequent times, of course they could not.

Interpretation II is based upon dimensions of meaning that could not have been known to the individuals being studied and could not be understood by them no matter how much explanation might be given. (Can you imagine Leonardo trying to understand Freud's (1964) interpretation of his childhood? or Luther's attempt to understand Erikson's (1958) account of his rebellious behavior?

There are some, perhaps many, art historians who think that they must stick to the facts. (Roger Brown (1986), for example in his book, Velazquez: Painter and Courtier declines to venture beyond "the wall of fact." And yet Dempsey claims that "by deciding to chronicle rather that interpret Velazquez's paintings and the data of his career Brown has in the end given us an account that is as unbalanced as those of the critics [Foucault, for example] whose theories he so mistrusts" (1985, p. 21). To be satisfied with only documented fact is simultaneously to forgo many of the larger insights about artists and their art that might consequently provide us with an expanded cognitive orientation to ourselves, our norms, our common heritage, and our future.

The Nature of Historical Truth

By this time, it might appear to some that I have painted a badly distorted picture of history; that the "facts" of history are mere trivial necessities; that past histories, and not the past, determine the shape of historical writing; that history involves explanations and interpretations of which the protagonists may have been unaware or with which they would disagree; that the past may be forged and reforged in an infinite number of ways; that the histories we write are the ones that we need and want; that there will never be a definitive history of anything.

If history is the slippery subject that I have made it out to be, can there be such a thing as historical truth? How in the world are historical truths to be established? Are we to tell our students that today's art historical "truths" will be tomorrow's art historical untruths?

The truth of history will never be established by checking an account against the "facts" of the past. Remember, the past does not tell history how it should be. Rather, versions of relative truths are to be found through checking one historical account against other historical accounts. This state of affairs may not seem very satisfying to those who wish to believe that the "facts" of the past speak for themselves and by themselves. Nevertheless, we might succeed in turning this quest for the ever-elusive art historical truth into a distinct pedagogical advantage. The fact that history is based on controversy and alternative interpretations seems almost an invitation to invite students to join the controversy--if their art teachers know what the art historical controversies are.

Art Teachers, Expertise, and Special Works of Art

It would seem that few public school art teachers will ever be able to match the comprehensive knowledge of the professional art historian. Art teachers have many other hats to wear--their artist's hats, their aesthetician's hats, their art critic's hats, their educationist's hats. So how might an art teacher gain enough knowledge about the various alternative histories of art to get his or her students involved in the process of explaining and interpreting the motives and motifs of artists?

Is it not possible for art history to serve its useful purposes without art teachers or their students having to know the whole of art history, especially since the full account of the story of art will forever be impossible? Is it not possible that the important benefits that come from the study of the history of art can be received through the study of a few works of art? And is it not possible for each art teacher to become a specialist in a few works of art just as some art historians devote much of their professional careers to the study of the work of one artist and sometimes to one or a few works of art?

Almost everyone has their own list of the greatest works of art, and when I ask my undergraduate and graduate students to list their 12 "all time great" works of art it is amazing how often the same artists and frequently the same works appear on the lists. The great works of art are great because they have those qualities that allow us to see the essence of the time in which they were made, and those same essences also invite us, also, to see not only ourselves and our concerns, but all humanity and universal concerns. The masterpieces of art are great because they invite perpetual reinterpretation, they are great because they are enlarged, not diminished through continuous study.

Art History Versus Art History:
Students and the Process of Inquiry

The historians' study of important works of art has frequently provided them with alternative explanations and interpretations, and these various accounts can provide the basis for students' inquiry into art historical truth.

Why is "Guernica"...?

For the past 24 years I have been involved in a study of Picasso's "Guernica," (figure 1) the painting's antecedents, its preliminary and concurrent studies, and its consequences. The painting has played a role in several pieces of my published research (Wilson 1966a, 1966b, 1970), I have written units of instruction based on the work for elementary school and university students, I based two important National Assessment exercises on Guernica, and over the years I have repeatedly explored "Guernica" using historians and critics as my guides.

During the summer of 1986 nine art teachers and I spent four hours a day for three weeks studying Picasso's "Guernica." The purpose of our study was to show how a single work might serve as the basis for units of art instruction in the elementary and secondary schools. Following the lead of Rudolf Arnheim (1962) we systematically studied, wrote about, and analyzed each of the mural's 61 preliminary and concurrent sketches, prints, and paintings. We also studied the mural's antecedents such as "The Dream and Lie of Franco," and Picasso's cubistic style of painting. We examined, discussed and wrote about the seven photographs taken by Dora Maar while Picasso was in the process of painting the mural so that we might interpret the reasons why Picasso made changes as he worked. We made repeated comparisons of the sketches and states to the final composition. The symbolic, allegorical, mythical, structural, expressive, and stylistic aspects were continually a part of our discussions. And by using our own intense study of "Guernica" as a model we devised lessons relating to art making, art criticism, and art history that the teachers might use with their own students.

One of the central questions that we sought to answer was "with all the possible ways that 'Guernica' might have looked, why did Picasso paint 'Guernica' to look in that particular way?"

Arnheim's (1962) Picasso's Guernica: The Genesis of a Painting was our starting point. The Gestalt psychology that provided the basis for Arnheim's analysis of Picasso's processes of "visual thinking" led Arnheim to see the preliminary and concurrent sketches for the mural as a series of compositional struggles in which Picasso had to engage in order to achieve his desired expressive and iconographical goals. This general vision, according to Arnheim, was present in the first sketch for "Guernica" but the specific vision could only be arrived at through an individual process of graphic trial and error. Arnheim's theory of artistic creativity permits him to consider the contribution of Picasso's earlier works, such as "The Dream and Lie of Franco" to "Guernica," but prohibits him from considering what Picasso might have borrowed from other art, from other artists. In essence, Arnheim seems to see artistic creation in terms of individual origination. Arnheim seems to assume that the visual images of "Guernica" originated with Picasso; they were not appropriated from other sources.

Arnheim avoided looking for sources, but there are art historians who make a career of it. And we studied Anthony Blunt's (1969) assertions that the head of the grief-stricken mother was derived from Ingres' Thetis in his painting, "Jupiter and Thetis," that iconographically the mural was similar to both Matteo di Giovanni's "Massacre of the Innocents," that the horse in "Guernica" derives from Picasso's own "Gored Horse" drawn in 1917, that the bull has numerous antecedents in Picasso's oeuvre, and that the head of the fallen warrior, Blunt suggests, was derived from an 11th century Commentary on the Apocalypse of Saint Sever. Blunt had provided us with an alternative account to Arnheim's, regarding why "Guernica" looked as it did, even if most of the affinities beyond Picasso's own oeuvre were speculative. And when we bolstered the argument with Phyllis Tuchman's assertion that the horse in Guernica was derived from the political cartoons that Picasso read in L'Humanitie during 1937, we made our alternative account of the imagery sources of Guernica even stronger. But we were not prepared for an even more radical appropriationist account that would soon be presented.

My students were not content to accept only the art historical references that I had furnished, and during the second week one came to class with a book containing an astonishing new thesis. In her book, Picasso's Guernica After Ruben's Horrors of War, Alice Doumanian Tankard (1984) claimed that "Guernica" was a mirror image of Ruben's "Horrors of War" (figure 2) in the Palazzo Pitti in Florence. This was no case of the appropriation of a few minor details; the whole work was appropriated from another source. In Tankard's book there was no discussion of the relation of the images in "Guernica" to the works of artists other than Rubens, or even to Picasso's previous work; there was no reference to Arnheim's account of Picasso's struggle to achieve a balance of compositional, iconographical, and expressive elements. For Tankard, "Guernica" derived compositionally and iconographically from Ruben's "Horrors of War" and she had built her case cryptically, point by point, with statements such as:

> Mother and Child. In the middle ground of War, just above the fallen architect on the far right of Ruben's canvas, and also in the middle ground of Guernica, just above the fallen male on the far left of Picasso's canvas, a woman sits on the ground holding a child in her arms. In both works, she is open-mouthed and her face is turned upward to the left in anguish. Her child in each instance appears to be dead or unconscious (p. 25).

Historical accounts, I have claimed, are but corrections and extensions of previous accounts. By now my students were not only aware of two major art historical positions regarding why "Guernica" looked as it did, they also knew many of the finer points of these alternative accounts. It was time for them to write some art history of their own and I asked them to prepare short art historical accounts in which they argued either that (1) Arnheim's position revealed the most about "Guernica" and its creation, (2) Tankard's (and Blunt's and Tuchman's) position most fully accounted for the structure and iconography of "Guernica," or (3) that a new account, perhaps a synthesis of other positions, was needed.

I, myself, had taken the third position because I was convinced both of the veracity of Arnheim's account of Picasso's process of visual thinking and of his unfolding struggle to give graphic form to his initial vision, but I also knew that Picasso seemed to have a phenomenal visual memory and allowed him to draw implicitly or explicitly upon almost every work of art he had ever seen. Moreover, he frequently appropriated--point by point-- the work of other artists. (Do you see how our historical accounts point directly to the thought patterns and processes of the paradigm 20th century artist--does an artist create by inventing or appropriating? Our alternative historical accounts were the very materials through which Collingwood's historical purposes might be achieved.) To my surprise and delight, three students aligned themselves with Arnheim's account, three with Tankard's, and three with the synthesist position. These were elementary and secondary school art teachers, most with no more than the usual few classes in art history. But for the task at hand their broad surveys of art history did not matter. What did count was their three-week immersion in a single work of art through the writing of historians, through our extensive discussion of their positions, and through our debating of those alternative positions. And as the debate based upon the teachers' writing of their own historical accounts ensued, I found myself drawn to one extreme alternative position and then dragged back to the other extreme through the persuasive and informed arguments of my students. I think that perhaps never have I been party to a more exhilarating art historical debate--one conducted by art teachers who were far from specialists.

My purpose in teaching them art history as I did was so that they might in turn instruct their elementary and secondary school students in much the same manner.

Conclusion

The illustration I have presented contains, in abstract form, much of my philosophy of history, and philosophy of teaching art history in the schools. We study history to explain and interpret the thought patterns of our predecessors so that we might more fully understand our own cognitive orientations. These historical patterns of human thought are most fully revealed through the explanations and interpretations of the important works of important artists. (And the best works of history take a narrative form of state-setting, disequilibrium, and resolution.) Since the acquisition of all of the history of art is an impossibility, both because we can never know the past and because what we do know of it is continually being rewritten in light of our current interests, we art teachers may as well specialize in those few works that we wish to know most fully. We generalist-art teachers need to become art historical inquirers of an extremely specialist sort. And we need, then, to involve our students in that same inquiry process (and the drama of the debate about alternative interpretations) that can reveal to them their place in the history of art.

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IS THERE A PLACE FOR ART HISTORICAL INQUIRY IN THE ART CURRICULUM?

Mary Erickson

This paper examines three questions: What do art teachers mean when they say that they teach art history? How do teaching goals and strategies differ depending on art teachers' definitions of 'art history'? Is there good reason to conclude that one definition or another of 'art history' should be used in building a K - 12 art curriculum?

Definitions of Teaching Art History

Most art educators agree that art history should be a component of K - 12 art curricula. Laura Chapman's (1982) School Arts survey of 600 art teachers conducted in 1979 reveals that of those art teachers who responded, 57% of elementary and secondary art teachers introduce art history "Informally, in connection with creative art activities" (p. 167). Thirty percent introduce art history "Regularly, as context for creative activity or during special class period set aside for this" (p. 167). Lynn Galbraith and Marvin J. Spomer (1986) conducted a survey of 146 secondary art teachers in a midwestern state and received very similar responses regarding the teaching of art history. Art history was reported to be taught "informally within the context of creative art by 64% of the respondents" (p. 11). A significantly higher, but still low, percentage of respondents (8.7%) reported that art history is taught as a separate course (p.12).

If one wants to discover what place art history has in the K - 12 art curriculum we must know more specifically what art teachers count as "teaching art history." There are at least three distinctly different definitions of art history which art teachers might hold: 1) recognized art works from the past, 2) information established by art historians about art works from the past, and 3) the processes through which art historians establish information about art works from the past.

Chapman's and Galbraith and Spomer's studies provide considerable evidence for the conclusion that art history is understood in a very broad way by art teachers. One might imagine that teaching art history "informally with creative art" might mean merely showing reproductions or slides of recognized art works as illustrations of processes or design principles which students must learn in order to complete a studio project. This first sense of 'art history' is so broad as to be indistinguishable from other sometimes too broadly defined curriculum areas, such as art appreciation and perhaps even art criticism. This very broad definition of art history would surely not be recognized by art historians as representing their discipline.

The second sense of 'art history', as information established by art historians, is probably held by art teachers who teach art history as a separate course. As evidenced by the studies cited above, fewer than 10% of art teachers teach separate art history courses. One cannot be sure what percentage of the majority of art teachers, who integrate art history informally into their studio classes, hold this second sense of 'art history'. A number, but I expect few, may attempt to present fundamental art historical information in their lessons. Probably many teachers identify the art and perhaps the date, style, or culture of works shown in class. One wonders how many teachers present most of the major styles of western art history. I expect that many teachers use almost exclusively works only from the Impressionists to the present. The limitations of this paper allow me only to speculate on the amount of information established by art historians which is actually presented to students in K - 12 art programs. I would be surprised if 10% of the students in basic education are presented with ten or fifteen styles in western art history or are familiar with the works of twenty-five major artists from the dawn of civilization to the present. I would speculate that a much smaller percentage of students have any understanding at all of how major art works reflect the culture within which they were produced or how one style developed out of another through the evolution of art.

The third sense of "art history", as the inquiry process employed by art historians, is not evidenced in any way at all in the studies cited above. In a survey reported in 1985, the issue of teaching art historical inquiry was put to the arts teachers in the Commonwealth of Pennsylvania (Kern, Erickson, and Kern). Nine hundred and forty-nine visual art teachers responded to the survey. Of nine learning goals "students learn to do original inquiry into the history of this art" ranked lowest in importance (p. 26). It is very likely that art teachers themselves are unfamiliar with the inquiry processes used by art historians. Art teachers can hardly be expected to include content in their curricula of which they are themselves ignorant.

Even though most art teachers may believe that art history is an important component in their art curricula, their understanding of "art history" may be well outside the boundaries of what art historians would consider to constitute their discipline.

Art History as Art Works

If "art history" is understood to refer to recognized art works from the past, then a goal for teaching art history might be:

> Students should learn that there are art works from the past which are worthy of attention.

Such a goal is easily met through a great variety of strategies. For example, an artist-of-the-month bulletin board will demonstrate the teacher's assessment of the worth of art works from the past.

Several commercially available resources could also be used to teach "art history" in this very loose sense. For example, the SWRL art program (SWRL Educational Research and Development, 1977) provides sufficient resources. Each unit in the SWRL curriculum includes a visual analysis section, a production section, and a critical analysis section. In this last section a storehouse of art works are made available on film strips. Teachers are also provided with some background information on the artist or culture and are guided in planning extended discussion of the works with their students. The discussion suggestions focus students' attention on subject matter, sensory qualities, formal organization, and sometimes technical information. The title "critical analysis" seems to acknowledge a criticism orientation. The art works represent a variety of cultures as well as many, but not all, major periods in western art history. These works are not presented in chronological order. The SWRL lessons provide a strategy for teaching "art history" in its loosest sense, a sense which is difficult to distinguish from art criticism.

Goldstein, Saunders, Kowalchuk, and Katz' (1986) new books Understanding and Creating Art also provide resource materials for teaching 'art history' in the broad sense. The authors present four works in extraordinary detail with very extensive analysis and reflection. The four works are presented in their historical contexts. Most of the text is devoted to using the four central works as continuing focal points for analyses of five art issues: the artist and nature, the artist and community, the artist and symbols and allegories, the artist and heroes and heroines, and the artist in the industrial world. Numerous other art works are used also to illuminate these five art issues. In this case the strategy employed by the texts incidentally familiarizes students with a variety of art works from the past, but more directly presents content traditionally taught in introduction to art or art appreciation courses.

There are other goals for teaching which are associated with the very loose definition of "art history". These are instrumental goals, that is, goals which address non-art history learning using art works from the past as aids in the learning process. Chapman's Discover Art series (1985) provides many examples of works from the past used to teach non-art historical content, especially in the early grades. In book 1, for example, Chapman introduces the weather as subject matter, using examples by John Sloan and Charles E. Burchfield. She uses an Arthur Dove painting to introduce light and dark colors and a New Guinea mask to introduce shapes. I doubt that Chapman regards these lessons as art history lessons at all. However there are many art teachers who might. In Chapman's own survey and in Galbraith's and Somer's it is very likely that the majority of art teachers who teach art history "informally in the context of creative art" (Galbraith and Spomer, p. 11) are using art works as examples and as motivational aids. In such cases art teachers confuse themselves into believing that they have taught art history when, in fact, they may be teaching such non-art historical content as idea-generation, design elements, or technical processes.

Let us turn our attention now to teaching goals and strategies which follow from the second sense of "art history," as information established by art historians. Goals associated with this second definition of art history include the following:

> Students should learn that there have been major periods in the history of art.
>
> Students should learn that particular artists are associated with those periods.
>
> Students should learn that there has been an evolution of styles through time.

> Students should learn how to identify particular art works as representative of certain styles.
>
> Students should learn that art works from the past were affected by the cultures within which they were produced.

The traditional strategy for teaching aimed at achieving these goals is the slide lecture with or without accompanying text book.

Chapman, in book 6, illustrates the teaching of this second sense of art history. For example, in one lesson she introduces the art of the Middle Ages, placing the era clearly on a time line and describing the culture in a few sentences. The student activity for the lesson instructs students to make a cut paper radial design reminiscent of a rose window. In this sixth grade book, separate lessons present the major styles in western art history in chronological order from cave dwellers to the twentieth century. Each lesson provides some art historical information and directs students to follow up with a studio activity.

Guy Hubbard and Mary J. Rouse's texts Meaning, Method and Media (1981) employ a strategy similar to Chapman's. "Art history" as information is reserved for the upper elementary level. Once again the major periods of art history are presented, in chronological order. Hubbard and Rouse's student activities are sometimes studio applications, and sometimes are further discussion and analysis of art works of the period.

Both Hubbard and Rouse and Chapman's series include art historical content as less than a quarter of a text largely devoted to studio activities. There was once available a series of exclusively art history texts written for the elementary level. V. M. Hillyer and E. G. Huey (1951) wrote a series of three books titled A Child's History of Art: one presents a history of painting; another, sculpture; and a third architecture. The books average one hundred and fifty pages apiece and present many times the art historical information available in the modern texts.

At the secondary level, several art history texts are available. Gerald F. Brommer's Discovering Art History (1981) and Gene A. Mittler's Art in Focus (1986) are relative newcomers. Each of these texts presents basic art historical information in chronological order and in considerable detail. Mittler directs students to use art criticism skills to orient themselves to the works of an historical period before they read about specific works of that period. At the end of each chapter he proposes related studio activities. The basic structure of his text is, however, art historical. Brommer does not deal directly with either criticism or studio, but focuses entirely on art history. Whereas many textbook writers include an occasional chapter devoted to non-western art history, Brommer includes a unit on non-western art as well as a multi-cultural time line at the end of each of his chapters.

The art history portions of Chapman, and Hubbard and Rouse together with Brommer and Mittler, provide basic teaching resources for teaching art history as information.

Art History as Process

There is yet a third sense of 'art history' which could be taught in the schools. One might teach the inquiry process which art historians use to establish information about art of the past. Goals implied by this third definition of art history include:

> The student learns how to restore (usually in the imagination) an art work to its original appearance.
>
> The student learns how to make date and artist attributions.
>
> The student learns how to interpret art works historically, that is, to interpret them within their own historical context.
>
> The student learns how to identify stylistic change in art works through time.
>
> The student learns how to explain change through time.

Unlike the second sense of art history which is about information, this sense of art history is about skills. The traditional slide-lecture, textbook strategy will not achieve these goals.

I have been unable to locate any elementary texts which deal with art historical process. ARTIFACTS (Erickson and Katter, 1981) is a learning package which requires students to hypothesize date attributions for mass-produced items such as cars, telephone, and ladies' hats. Activities outlined in the package include stylistic analysis of one decade of mass-produced items, and identification and explanation of stylistic change through nine decades. The visuals provided in the package are not in the mainstream of art history, with the exception of architectural details. The materials are focused not on the content of art history, so much as on the process of the art historian.

Although Brommer and Mittler's texts focus dominantly on art history as information, they do suggest follow-up activities which offer strategies for teaching art history as process. Brommer asks students to apply their knowledge of style by identifying examples in the visual world around them. In one chapter he asks students to look for Romanticism in antique stores, proposing that they might find such exotic romantic objects as "radios with Gothic arches," or "Buddhas with clocks in their bellies" (p. 79). In order for students to succeed in this exercise they must understand Romanticism as "a feeling of exotic adventure, a yearning for faraway places or 'the good old days'" (p. 79) and they must be able to extrapolate that knowledge into the unknown. Neither the teacher nor the student knows in advance what the next antique store might yield. This style recognition exercise is, therefore, much more demanding of art historical skill than the usual style recognition using teacher-prepared sets of reproductions.

In another chapter Brommer asks students to undertake original art-historical research. He asks "Is there a regional style of art that typifies your part of the country?"(p. 449) He directs students first to the scholarly literature and then suggests making an inventory of important local artists. Another exercise in original art history involves library or post office murals, about which something, but probably not a great deal, is known. In this case students might actually establish facts, and propose art-historical interpretations which are new to scholarly literature, that is, they might generate new knowledge in art history.

Mittler proposes similar follow-up exercises in his text. Here are some original art objects he suggests that students might investigate: "that grand church that has always fascinated you, or that elegant old house you pass every day, or that unusual statue in the park, or that printing in the courthouse that no one seems to pay attention to any more" (p. 408). Mittler advocates establishing basic information, observing closely, and interviewing persons associated with the object.

Although Mittler does include some art-historical process in his text, both his and Brommer's texts, taken as a whole, deal with art history overwhelmingly as information rather than as process. Mittler's basic notion of art history is as passive reception of knowledge rather than active generation of knowledge. In his introduction he outlines the disciplines of art criticism and art history.

> You can use an art-history approach when you want to learn about a work of art. An art-criticism approach when you want to learn from a work of art. (p. 41)

This is a handy but perhaps too simple distinction. Art historians learn from works of art, not only about them. The morphological studies of Meyer Shapiro and the iconographic studies of Panofsky surely involved learning from, not just about, works of art.

Let me end this portion of my analysis with the following conclusions. The first conclusion addresses art history as art works. Perhaps most often, when art teachers say they are teaching art history they are not teaching art history at all, but some form of art criticism, art appreciation, or art studio motivation. The second conclusion addresses art history as information. When art teachers are actually teaching art history, they predominantly teach art history as information, and have traditional strategies and textbooks available to assist instruction. The third conclusion addresses art history as process. The inquiry process of the art historian is virtually untouched as a source for structuring students' learning in art history.

Why Teach Art History as Process?

I shall offer arguments for teaching art history as process which have three different bases: arguments based on the discipline of art history, arguments based on the goals of general education, and arguments based on the goals of art education.

Let me propose two arguments based on the discipline of art history. First, I am advocating that art history be taught both as information and as process because the discipline of art history is constituted of both these components. Any discipline, including art history, is made up both of the acquired knowledge in the field, and the skills and attitudes used to acquire that knowledge. Much of the knowledge and insight developed by art historians can be passed on through teaching art history as information, but the skills and attitudes of the art historian cannot. Students must practice the skills and recognize the values held by the art historian in order to fully understand the discipline of art history.

Second, the significance of the discipline of art history is not only in its information, but also in the perspective and insight which can be gained by approaching the world as an art historian does, that is, understanding art history as process. The reader must be familiar with art-historical inquiry process in order to appreciate this argument. In case the reader is not familiar, let me briefly review that process here.

The art-historical inquiry process can be seen in three categories: skills for establishing facts (including restoration, description, and attribution), skills for interpreting meaning, and skills for explaining change. See Erickson, 1983, for a more thorough presentation. Naive teachers may have conceptions of art-historical process which are not very fully developed, conceptions based solely on their experiences in college art history classes.

First let us look at the process of establishing facts. Too many art teachers remember art history classes as directed exclusively at the lowest level of art history, the establishment of facts. When they imagine the work of the art historian they imagine him or her digging through documents and records, tracing where works have been located, who made them, for what patrons they were made, and when they were made. These are questions which art historians must answer but they are only the beginning of their investigations. Just as a military/political chronology of the United States is not a history of the United States, neither is a list of titles, artists, and dates, an art history. Facts are the fundamental material which must be established in order to move on to the more significant and revealing issues of history of art history.

Perhaps it is recalling those college art history exams in which students must identify "unknown slides" which causes many art teachers to confuse art historical scholarship with connoisseurship or style recognition. Michael Ann Holly (1984) describes connoisseurship this way.

> The task of the connoisseurs . . . was to produce a taxonomy for the classification of works by artist, style, and workshops.(p. 25)

There are those among us who love taxonomies and enjoy learning facts and how those facts can be systematized. However, this taxonomy is not the end all and be all of art history.

The skills required to establish basic facts are, indeed, fundamental to the inquiry process of the art historian. However, establishing facts is only the beginning of the process. A complete understanding of art historical process also involves the more advanced skills of interpreting meaning within historical context, and accounting for change through time.

Second, let us turn our attention now to art-historical interpretation. The reasons for learning about all those old art works have to to with their meaning and with the perspective we can gain from understanding how and why they have changed through the centuries. Panofsky (1955) wrote beautifully about art historians as they work within the tradition of the humanities.

> Instead of dealing with temporal phenomena, and making time stop (sciences), they (humanities) penetrate into a region where time has stopped of its own accord, and try to reactivate it. Gazing as they do at those frozen, stationary records . . .the humanities endeavor to capture the processes in the course of which those records were produced and became what they are. (p.24)

Panofsky reminds us that we cannot say that we understand art history if we can identify 1000 major monuments by artist, date and style. We must also understand how those art works came to be within their cultures, what they reveal about those cultures, and how they affected those cultures. We must learn to step out of the here and the now and understand art works in the then and the there.

Third, let us look at art-historical explanation. How can we account for change in art history? It is one thing to know when and how a style changes. It is quite another to understand why. Some art historians explain change through generalizations. For example, Heinrich Wolfflin (1932) explained change based on a dualistic principle of alternating classical and romantic styles. Others write narrative accounts of change. For example, Panofsky (1939) explained one evolving theme through centuries by narrating a chain of influences from era to era. Reflecting on this change is at one time both a skill and an attitude. Learning how to account for style evolution through art history provides students with opportunities to develop their own thoughts and perspectives on visual change through time.

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Having considered arguments for teaching art history as process which are based on the discipline of art history, let us turn our attention to arguments based on goals of general education. An understanding of the humanities, analytic thinking, and environmental awareness are all acknowledged goals of general education. Teaching art history as process can help achieve each of these goals.

Learning how to interpret art works within the context of the culture which produced them is learning at the very core of the humanities. When information about a culture is used to help us understand art works, the study is called art history. When the process is reversed and art history is used to help us understand culture, the study is called humanities or social studies. Art works manifest, reveal, sometimes even proffer human values. A culture is not fully understood without an understanding of its art. Art is not fully understood without an understanding of its position within the culture which produced it. In some ancient civilizations (e.g. Sumer and ancient Crete) what we know of those civilizations is derived largely from the artifacts, buildings, and other objects which we now consider to be art. The humanities and art history are complementary disciplines within the curriculum.

Objective inquiry skills can be developed through the fundamental fact-establishing processes of art history. In addition, higher order cognitive skills can be developed through art historical inquiry. Whereas recognition and recall are reinforced through teaching art history as information, art history as process requires higher order cognitive skills. Art historical interpretation and explanation require students to apply, synthesize, explain, generalize, and hypothesize. These latter processes are all higher order cognitive skills (Bloom, 1956).

Teaching art history as process can also develop environmental consciousness, especially as regards the consumer world. Studying consumer products and art works from another age is a process through which students can learn to consider transient versus long-enduring values. Such a study might yield perspective about and understanding of the objects with which we choose to surround ourselves. In addition, teaching students how to restore an art object, either physically or in their imaginations, might serve as a basis for a fuller appreciation of a community's effort to preserve its visual heritage.

Having considered arguments based on the discipline of art history and on general education, let us turn finally to arguments based on the goals of art education. Teaching art history as process can be useful in the teaching of aesthetics, criticism, and art production.

I have already proposed that teaching art history as process requires the involvement of higher order cognitive skills. Art-historical interpretation and explanation involve categorizing, drawing distinctions, defining, arguing, and puzzling out problems. Just such meta-level thinking skills are required in order to understand philosophy. Such thinking skills provide the basis for understanding aesthetics, as a branch of philosophy.

Teaching art history as process can help reinforce art criticism skills. When interpretation is considered in the art curriculum, it is usually thought of as part of the process of art criticism. Historical interpretation is quite similar to interpretation in criticism except from art history's greater concern for understanding the meaning of a work within the context if its time and culture. Art historians, like critics, must be skilled in description and forms analysis, although some art historians focus more on subject matter (iconographers) and other more on formal qualities, as they reach their interpretive conclusions. Art history, unlike criticism, does not require a judgement of worth. Such a non-evaluative scholarly process can be especially valuable in the study of controversial or unfamiliar works which students might otherwise dismiss out of hand.

Application of art historical inquiry process to students' own work can improve their artistic production. Students might become more reflective, more conscious of their aesthetic choices, if, when finished with a major work, they reconstructed a chronology of the development of their work. They might consider whence came their ideas, how those ideas were influenced or changed as the work progressed, what technical and aesthetic choices were made as the piece developed, and how they came to judge that the work was complete. On a larger scale, students might gain some distance on their work if they were given the challenge of studying historically their own (or a classmate's) accumulated work over a semester, a year, or even a lifetime, noting trends, influences, continuities, and changes over time.

Conclusion

I have proposed that there are at least three distinctly different definitions of art history: art history as art works (which is not art history at all); art history as information; and art history as process. I have analyzed the goals and strategies which follow from each of the three definitions of art history and found them very different from each other. Art history as art works might better be called art appreciation or art criticism or sometimes even art studio. Its goals and strategies do not enlighten us regarding the teaching of art history. Art history as information offers clear goals and systematic strategies for teaching. There are resources for teaching art history as information both at the elementary and secondary levels. Art history as process also has goals and strategies, though these are much less evident in art education resources and practice. I have argued that a complete understanding of art history as a discipline should involve both art history as information and art as history as process. I have argued further that teaching art history as process can be justified by the goals of liberal education in general and art education in particular. There is good reason to couple process and information together in the teaching of art history. Even though teaching art history as process may be a challenge to art teachers, engaging students in this process promises very significant learning rewards.

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ART HISTORY, ANOTHER PRIMARY ELEMENT OF ART EDUCATION: PROGRAM VISION AND THE NEED FOR FOCUS

Clyde M. McGeary

With my first King's Gap Symposium paper, Spring of 1986, I had each of us take a piece of ordinary writing paper and roll it into a tube. Then, with a few simple steps I described how you could look through the tube and make it appear as though you were sighting through a hole in your hand. Thus, an exercise in vision and illusion allowed me to "bridge" to the topic of general, program planning, or, grand vision.

With this paper I want to begin like the frustrated teacher I must surely be, after being stuffed away for so many years in Pennsylvania's bureaucracy. Therefore, I will assume that since each of you poses as some sort of an art educator with experience, knowledge or opinions about art - and certainly about art history, that a quick "pop quiz" would not be unfamiliar to you. Perhaps you have often been on the giving end of such terror. In any case, you are surely safe with my quiz, because I promise that the questions will be drawn from the base of my own, limited experience. To help you answer and keep a record I've prepared a sheet for you to tally the answers that best express your knowledge or opinions.

First, in your opinion, which of the following persons could lay rightful claim to being the most original and influential figure in the history of British art and architecture?

1. Sir Thomas Gainsborough
2. Sir Edward Burne-Jones
3. Lancelot "Capability" Brown
4. Sir Christopher Wren
5. Sir Edward Lanseer

Second, which painter or craftsperson, in your opinion, is most likely to have played the earliest, inventive role in the use of oil painting?

1. Gerard David
2. Melchior Broederlam
3. Jan van Eyck
4. Roger Van Der Weiden
5. Hans Memling

Third, which work of art, in your opinion, could most stand the test of authenticity, intellectual significance and profound artistic expression?

1. Frans Hal's, "The Jester"
2. Jasper Jolm's, "Target with Four Faces"
3. Diego Velazquez's, "Surrender of Breda"
4. Rembrant Van Rijn's, "Man in the Golden Helmet"

Fourth, in your opinion, which of the following artists has Henry Moore, the late English sculptor, written about expressing his artistic ties and deep sense of artistic heritage?

1. Claus Sluter
2. Barbara Hepworth
3. Eric Gill
4. Giovanni Pisano

Discussion related to each of the questions, or, to the general approach to art history from which the questions have been drawn can take place during our informal moments here. Note that with the questions I have tried to "scrape the edge" of controversy. Recall, that with each question I asked for *your opinion*. My hope in drafting the questions was that I stirred your best, informed opinions. (Hinde, 1986; Panofsky, 1953; Ayrton and Moore, 1969)

If you answered *something other than*:

1. (3) "Capability" Brown
2. (2) Melchoir Broederlam
3. (3) Diego Valazquez's, "Surrender of Breda"
4. (4) Giovanni Pisano

I believe that you are indeed at the right place! - with those who know they *need to be*, or, *should be* reflecting upon and challenging ways that will improve and strengthen art history. You are with those who wish to structure and effectively implement art history as a balanced part of the art curriculum in our nation's school, particularly Pennsylvania's.

In an effort to honor my commitment to art history as a primary element of art education, an outline of salient points is offered. For the purpose of focus I will trail each point with some comments and observations.

STRATEGIC EFFORTS TO ADVANCE ART EDUCATION BY STRENGTHENING THE ROLE OF ART HISTORY IN CURRICULUM AND EFFECTIVE TEACHING IS OFTEN ACCOMPANIED BY REFERENCES TO THE NEED FOR "*SERIOUS* ART EDUCATION."[1]

It would be silly to deny that effort to underscore the need for art history is anything but "serious." However, to imply that an art teacher's life's work has not been serious in an error. Most messages that address an assessment of what art teachers do or should do related to art history cannot expect to be met with anything but wrath if they imply that art teaching is not or has not been "serious." Art teachers and their willingness to embrace art history as an essential part of a balanced art curriculum are critical. Their vision of what they do and why they do it is a delicate matter, often framed loosely within philosophical, economic and personal circumstances. I believe it is safe to generalize that art teachers are bright, sensitive and able persons who often feel caught on a course of personal development that has been advantaged and disadvantaged by their talents. The task is to call attention to a need for change and help teachers to understand that they need to participate if they desire to play an involved role.

The average art teacher today is in his or her mid 40's and has been teaching for nearly 20 years. Such a teacher most likely has a master's degree and has accumulated about 12 credits in courses that could be construed as art history. That includes survey courses. Further, such average teachers know that they have about 15 years before retirement. Their sense of identity, maturity and future has little tolerance for insensitive or superficial criticism. However, they clamor for a sense of direction that somehow helps them to link what they have been thinking and doing to a need for personal vitalization and improvement. The shaping of positive strategies to strengthen or firmly implant a renewed basis of art history among art educators cannot ignore those that occupy teaching stations now. Such strategies should at least enhance the following:

. improved and expanded partnerships with art museums

- suggested programs for teacher sabbatical leaves
- teacher and staff work exchanges
- teacher institutes and study opportunity
- special tours and memberships for experienced teachers with opportunities for pursuit of personal study and research
- formalized arrangements whereby teachers are invited and assisted in making presentations in museums and other than "home" schools.

. clearly marked efforts to change emphasis in teacher education/certification programs whereby courses, texts and program emphasis demonstrates the function of art history in quality art education.

- experienced teachers used to serve as lecturers or mentors
- awards or recognition to practicing teachers who best exemplify program objectives
- blending of pre-service and in-service programs offered in ways that accommodate college and school district needs and schedules
- consortium efforts to take best advantage of professional excellence in research, teaching and exposition of art history as a discipline.

. model curriculum development efforts that serve to demonstrate the effectiveness of quality and complete components in a planned course, unit and/or lesson plans.

- clearly stated program objectives that enable and encourage regional or whole-state consensus and compliance
- options for teachers that celebrate unique strengths and allow for imaginative effort
- evaluation that facilitates program assessment and teacher effectiveness.

. arts education management and leadership programs

- structured programs to help art educators manage their own affairs more effectively: budget, staff evaluation, curriculum, advocacy
- career ladder programs where skills and knowledge are emphasized above mere longevity or token appointments
- strategy and tactics seminars or symposia where high levels of work are studied, researched and criticized.

THE STUDY OF ART/DESIGN ANALYSIS AND SYNTHESIS RELIES HEAVILY UPON FORMAL PROPERTIES KNOWN AS ELEMENTS AND PRINCIPLES. AS ART HISTORY IS EMPHASIZED IN THE ART CURRICULUM ART TEACHERS TEND TO USE SUCH LANGUAGE DEVICES AS A BASIS FOR THEIR ART HISTORY TEACHING.

As I have stated in previous papers (Kern, 1986; McGeary, 1984), the clear tendency among art teachers and authors of text or film/TV materials to be used for art education, has been to rely heavily upon a conceptual base of art elements and principles. I believe that a significant problem is brewing with such a condition because:

- There is no consensus about which elements or principles are to be used. Texts may vary greatly.
- An accepted theory base for the establishment of elements is not apparent.
- Language confusion by virtue of differences with those that teach science, language arts and art exists. Vague explanation of terms such as "negative space," "color and light," "space and form," are only a few examples.
- The discipline of art history shows no trace of the use of art elements and principles as fundamental descriptors. Yet those with a strong studio and design background are transferring such a language base to art history teaching.
- "Formal properties," as art elements and principles are often described, frequently are used as devices to lead discussions and writing about art. Thus, basic approaches to art knowledge and analysis, or "critical thinking" is faulted by structural errors. A unified or coordinated approach to standard terminology is needed.

THOSE THAT SELECT EXAMPLES OF ART USED TO STIMULATE AND FACILITATE ART HISTORY STUDIES LACK FOCUS UPON A CONCEPTUAL BASE AND TEACHERS ARE CONFUSED BY THE ABUNDANCE OF ART OBJECTS TO CHOOSE FROM.

The National Art Education Association in its Journal issues, since September of 1985, has published supplements that feature, in color, selected art works with a suggested lesson format (NAEA, 1985-86). Each issue includes about four, full page color reproductions, drawn from a variety of museums and prominent collections. Lesson writers are often museums education staff members or college professors. The idea has merit and has attracted support funds from the Getty Center for Education in the Arts. However, like many basic approaches to art history by art teachers, the effort to structure the materials lies only in the lesson format. This leaves the teacher with the clear impression that most every piece of art is worthy of study - an idea that breaks down when the very limited time frame that teachers must consider is realized. Furthermore, focus is needed upon significant art.

Art teachers, perhaps much more than other teachers, must engineer the use of time and facilities in order to attend a "learning yield" that most favors the students. Therefore, consideration of the following seems in order:

- That the body of professional art historians and art educators who make up the discipline of art history need to be challenged in order to present conceptual frameworks within which art works can be studied and compared. Critical elements of such frameworks should include:

- pluralistic conditions of our communities and schools
- limited time frames for study on each level of teaching
- learning levels of students and learning readiness
- availability of study materials such as: art objects, prints, reproductions, slides. The use of primary sources should be a priority.

. Art educators should be deliberate in their efforts to cooperate with teachers of world cultures, history, literature and other arts in order to take advantage of overlapping objectives.

. Art educators, including museum educators, need sufficient time, funds and opportunity to coordinate their efforts and resources.

. Encouragement for arts education leadership and high level management to seek our funding sources to enable quality art history teaching resources is important. Cooperation with state governments, foundations and national programs is needed. However, the essence of quality effort must prevail. (Perhaps the need for arts education criticism is all the more apparent.)

The inclusion of art history as an ongoing, regular and balanced part of art education is a worthy objective. No doubt, many art teachers are already "of a mind" to support such effort. Or, they have been practicing such curriculum building and teaching for some time. Encouragement and leadership is needed. The seriousness of such effort and study should be inherent in the ways that art teachers are respected and challenged. Critical and important, in my opinion, is the need for sustained focus upon art history and curriculum. What do we teach? How do we teach? and, When do we teach? are questions that should guide our work. No doubt, our resulting effort will be stimulating and exciting. Responsibilities for implementation must spread the load over the many resources and institutions that can be and should be involved.

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THE ROLE OF ART HISTORY IN A CONCEPT BASED COMPREHENSIVE PROGRAM OF ART EDUCATION

James Vredevoogd

> "I was born cross-eyed. I could see only large patterns, houses, trees and outlines of people-and all coloring was blurred. I could see two dark areas on human faces, but I could not see a human eye or a teardrop or a human hair. Not until I was four years old, in 1899, was it discovered that my cross-eyedness was caused by my being abnormally farsighted. Lenses fully corrected my vision. Despite my new ability to apprehend details, my childhood's spontaneous dependence only upon big patterns has persisted."
>
> R. Buckminster Fuller
> ("I seem to be a verb")

The statement with which I begin this discussion is from the first page of R. Buckminster Fuller's "I seem to be a verb." It is a reminder to all of us involved in the training of future teachers to remember that the mind works like the eyes. It can perceive the details, but it must also keep a peripheral eye on the "big patterns." The big pattern I refer to is the problem we impose upon our graduates, our representatives, as "frontmen" (sic) for the entire enterprise of Art. We must not forget that we are asking them to help all of their students to understand what Art is, and what makes it significant in human culture; to be knowledgeable about the past and to be open to the challenge of the new in the future. We are asking them to take the "George Plimptons" of the non-artist public and enlighten them to the Visual Arts through study and practice. We ask them to create a knowledgeable and appreciative audience for Art as well as to provide training for those who would pursue Art as a vocation beyond high school. We want them to build programs of study that will correct the suspicion, malice, and outright rejection that artists and art programs have suffered in recent years by nurturing both halves of their students' developing brains to make them "insiders" to what the visual arts are all about, to end elitism, and to provide everyone from parents to principals with access to the arts. We are asking them to "fight the good fight" at the level of the distant (to us) public without truly providing them with adequate training to handle the situation and those powerful emotions handed down from skeptical parents to children that accompany family discussions about "Modern Art." We ask all this, but continue to train them as artists, with inclusion of a few art education courses, in the same way as our general art students. Is anything wrong with that?

Taking the "big pattern" of our goals into consideration, we have to admit that there is a great deal wrong with that! Could it be that we are now asking too much? Is it now time to consider ending the K-12 certification for art educators in favor of a two level system similar to the one in elementary and secondary education? Should there be a path for the preparation of those who will teach art appreciation and the history of art and a separate one for those who will teach art production as it is at the university level? Finally, were it to remain as it is, is our program deep enough or broad enough to achieve in a four year degree program, considering the average thirty semester hours spent in education school courses and student teaching? Should there be a fifth year to allow for adequate training in both areas of field knowledge? This is the "big pattern" in which we must begin to discuss the revision of art education programs and the place of art history in that revision. It is a serious undertaking. To begin such an enterprise with talk limited to art history and art criticism course content is to ignore an immense problem of contradictory goals at the outset. The larger question will remain, the question of what we are asking our new teachers to do when they go into the schools and how we can help them to achieve the goals we have set for them.

One of the basic assumptions of all art education programs up to now has been that in order to teach art, one must first be an artist oneself. We have followed the maxim of the nameless Oriental sage who said:

> "He who has not tasted the flesh of the blowfish cannot speak of its flavor."

In other fields of public education this is not essential. One needn't be a poet to teach high school English, nor a nuclear physicist to teach high school physics. In art, however, it is necessary that the teacher be a practicing artist; that is, "on the path" oneself. Art, like Zen, is a way of life, a "path with a heart" as Dr. Fritjof Capra referred to it in his "Tao of Physics." The art teacher cannot be a hypocrite, but must practice what he/she preaches, and must be a life-long student of art as a life "way" or path. It is because of this basic belief that the Art Education student has always studied art right along with the general art student in the same classes. It made sense to provide them both with the same foundation and practice since the teacher must know first hand what the artist is so deeply involved with from medium to medium, from theory to practice. We have always held the belief that the training was adequate for the job of teaching art production in the schools. Now that role is changing dramatically and the foundation itself must reflect those changes. The general art program is not usually deep enough nor broad enough in scope to provide this training. The general art student can rely on intuition and a dominant right hemisphere to make good progress as an artist, he needn't be asked to shift to the verbal/cognitive/analytical functions to explain or "make sense" of what he has done, or to put it in the context of either existing philosophy of art, or the context of art history. The art educator, we must notice, has to make exactly those mental shifts in order to reflect on what and how he/she is being taught and the nature of the work undertaken. This is a fundamental difference in the preparation of art teachers that goes largely unnoticed. Furthermore, the foundation courses are usually limited to two and three dimensional art, ignoring the fact that the fourth dimension (time/space) has been a viable art endeavor since the first world war. The development of film, performance art, video art, earth art, multi-dimensional sculpture, etc. are all traditional based visual arts, but are absent from most foundation core courses for both the general student and the art education student. It is even difficult in some universities to find art history courses that cover this area of the visual arts. What is the point? Simply to point out that existing programs are limited even for the general art students to fully develop their potential as individuals and artists, not to mention the needs of the art education student. To relegate the artist to the so-called "affective domain" of the non-cognitive processes alone is a great disservice and further propagates the stereotype of the artist as an emotion-ruled obsessive who, like Joyce Cary's "Gully Jimson," is driven to create but hasn't the foggiest notion of his role in the greater life of the mind. It is apparent that the revision of art education will also greatly benefit the general art student in calling into question the breadth and depth of the core curriculum in art as it currently exists across this country.

To return to the "big pattern," it should be fairly clear that the student of art education needs a different training than the general art student, but also needs the same training. It should also be clear that such training is currently too narrow in scope for either of them to develop the whole mind as it functions in today's wide-ranging art world. We leave too much to change. Our goals, as they are currently being formulated for the developing student of art education, can significantly change the quality of all programs in art. We are asking our students to be both artists and scholars of art, to analyze and synthesize, to act and to think, to be reflective and wise about the entire field of the visual arts, to be in effect, truly knowledgeable, and to do it in four years. How, we must ask, is this possible? If it is decided that, indeed it is possible, what changes must be made in the curricular requirements that will help to produce this marvelous being? What, specifically, should happen in art history to help the student prepare for this expanded role in art education?

To look at it from the vantage point of the traditional role of teaching art production at the middle school and high school levels, there appears a dichotomy between teaching art history per se, as a legitimate discipline (with the university model in mind), equal, for example, to social history, and teaching art concepts reinforced by the history of art. The former will undoubtedly receive a good airing at this symposium, so I would like to take up the latter as a matter of concern within the stated aim of this symposium, that is, the uses of art history in art education, but as it applies to the teaching of art concepts in the production of art.

At the moment an individual drops the formal belief that the artist is a being who feels the world around him, and recognizes that the artist also thinks, that person is then free to look at the history of art from more than one set of values. Thomas Kuhn in his "The Structure of Scientific Revolutions" makes a case for what he calls his "major Paradigm theory." The theory states that in the history of science certain individuals' contributions to human knowledge have been so pervasive that further research and study occupies generations of scholars in proof or disproof for long periods of time until a new paradigm arises to replace or challenge the old view. His models are Democritus, Copernicus, Gallileo, Newton, Descartes, and, of course, Albert Einstein. In the visual arts such "major paradigms" occur as well. From the invention of the post and lintel system up to the present, new innovations in the visual arts have had profound effect on generations of artists that follow. To teach young people about all of these significant changes and to trace their influence, concept by concept, down through the history of art to the present is a great undertaking. It can be done either as a scholarly study, or in the context of application in the studio. But there is a difference between knowing "about" something and discovering it for oneself. Art history and art practice must reinforce each other. The psychologist Perls says it this way:

> "you wouldn't learn from my words. Learning is discovery.
> There is no other means of effective learning."
> (Gestalt psychology verbatim, pp. 26)

To be a scholar is to be a kind of investigative reporter digging into something to know it completely, and to report the findings, simply because you want to know! To be a scientist is to do the same thing. Such a method is called the scientific method. Is the artist any different? To many the answer is yes, but such an answer accepts the stereotype that the artist does not think but merely feels the world. He or she has little to do with philosophy or empirical science. Nothing could be farther from the truth. It is the old impulse inherent in our society to politicize any situation and to create a duality. The cognitive/analytical/scientist/technocrat on one side and the mystic/shaman/artist on the other. It would surprise such dualists to know that to study art is to apply those same empirical skills. Recall Leonardo's sketchbooks or Klee's "The Thinking Eye," or Kandinsky's "Concerning the Spiritual in Art." Ever since the Bauhaus, art as an entity has relied upon cognitive analysis to systematize its workings. Any sophomore art student can tell you about the effect the study of design has had on their understanding of the visual arts. Where before stood the formal publicly held traditional view of the artist as "weirdo," now stand universal concepts relating all of the arts with connections to the sciences, and my god, even to mathematics! Is it so strange that the concept of "equilibrium," for example, is found in so many discreet disciplines? The artist is trained with an eye for the "big patterns" whether that training is vocational, or general, (i.e., as an interconnected discipline with social studies or as preparation for further study). How it is accomplished is not as important as that all students, regardless of their abilities, must take up the study formally to know for themselves that art is important in their lives and in the history of their culture and of all human culture.

What is the best method to teach young people about art? Surely the practice-oriented teacher will claim the true path, but without the reinforcing study of theory that is art history, aesthetics, and art criticism, that study cannot be complete because it does not fully engage the analytical/cognitive/verbal processes. It does not provide any connection with the artists of the past or present, and does not help the student to understand the past as it affects the present. Without art theory, each lesson seems to be of a technical nature designed to help the student who is going to pursue art as a career, but the general student could care less, sees no connection between art and other "real" disciplines and ends up feeling inadequate and anti-art. It is no wonder! Can you blame him? The fault lies with the traditional role of the art teacher as an art practice guide, rather than as the aforementioned "front man" (sic) for the entire field which includes art theory. So how do you solve the problem? It must begin at the teacher preparation level of the university curriculum. The curriculum must undergo a major revamping to reflect the change in role. If the art teacher is to be properly prepared, the curriculum must reflect a concept-based approach to teaching art in which both the theory and practice occur together. Such a study should move comprehensively across two, three, and four-dimensional applications for a more complete understanding of all of the visual arts and their interconnections with each other and the world at large. In such a program universal concepts drawn from the past would form the basis for class exercises, that, reinforced by art history, scientific and social history, give the student not only an opportunity to think through a concept on his/her own (the discovery element), but will then be shown from whom and where it came from, how it has been used, altered, changed, and reflected upon by artists of today as well as its connections with other disciplines outside of the arts. Social history, as in the books of Arnold Hauser, can show the influences of philosophy, science, and religion on the shaping of such concepts, how, for example, as John Cage has remarked "art changes because science changes"... (silence) and alters the way in which the artist thinks about the nature of reality. Each concept would be explored in two, then in three, and if applicable in the fourth dimension, i.e., through painting, sculpture, performance, video, and cinema (time/space).

To give an example of what I am talking about, lets look at just one such concept, the concept of "equilibrium" or balance systems in art. Such concepts are familiar to even the elementary school child because many have just recently learned to ride bicycles. To deal with the concept directly, on paper, perhaps with cut or torn construction paper on a ground, is an exciting exploration. To explore in simple terms such systems as few versus many, these versus those, up versus down, around versus across, movement versus stasis, organic versus geometric, symmetry and asymmetry, etc. etc. and to map the inner geometrical workings of the two dimensional surface can be discovered even by small children. The connection with our own bilateral symmetry, our vertical position in walking upright, our sense of order in placing things in a room, the very universe (as opposed to a multi-verse) perceived as having order, systems both intricate and simple become apparent with even the most humble of materials. To show the balance systems inherent in architecture, in the compositions of Rubens, in the design of a symphony, in a simple equation or addition by means of the "equal" sign; this equals that.... all reinforces the understanding of the concept applied to life. To move then to an application in the third dimension, to make something that invokes a sense of equilibrium in clay or wood, carries it into the round. Think of the reinforcing slide examples of temple decoration in the culture of the past, of Phidias and of Myron, the frieze on the Partheonon, of organic figures in the geometric context of the cornice, the sculpture of Michaelangelo, Rodin, Calder, DiSuvero; the art history reinforcing the concept and completing the discovery begun with pieces of torn paper glued onto a ground. First, comes the discovery, then the evidence of the past. Picture moving the children into a large room such as a gymnasium where each student can "arrange" the other students in the vast rectangle of the room, adding movement, sound and other elements carrying the concept into the fourth dimension. The use of music, which evolves in time, sound and rest, the balance of elements, groups and random arrangement (dance elements), adding dialogue, etc. (as in drama), all add to and reinforce the concept in myriad ways depending only on the breadth and imagination of the teachers motivating the study. The work of Schlemmer, Duchamp, Kaparow, Wilson, and Lori Anderson; sculptors like Tinguely, Oppenheim, Morris, and Beuys; dancers like Cunningham and Brown, on slide, videotape and film can provide the reinforcing positive connections with the past and present of four dimensional art to affirm the class discoveries as legitimate artistic enterprises.

To separate art history from discovery and practice at this level is to endanger its universality and to disconnect it from art study. It is here where making sense of art belongs, rather than in a separate academic study. It is very possible that the child who grows up in such a system as described above will not be afraid of the artist, and will feel more like an "insider" to the arts as a valid discipline and part of the culture. The separation of theory from practice at the professional level may be justified, but it cannot solve the problem of an alienated public at the level of the "avante garde", that is, the school and its family of parents, children, teachers, and administration officials. It is there where the teacher/practitioner/guide must represent the university and will reflect the quality of the curriculum that prepared her/him to perform such a challenging task. It is not at all impossible to turn things around, to redesign the art education curriculum to more fully develop the K-12 art teacher for the new role that we are shaping. It would, however, make sense to model a program that more closely reflects what we will be asking them to accomplish. The current separation of theory from practice in college and university coursework does not model the connectedness which we hope our students will achieve with their charges in the schools. The practice of studying art history, aesthetics, and art criticism in classes separate from the foundation courses in studio makes little sense for art education majors, nor does it usually provide a broad enough background to see the connectedness of parallel disciplines outside of the arts. What we have difficulty seeing in our separate university departments is the synergistic cohesiveness (or the lack thereof) of the total curriculum. We assume too much. We are all familiar with the "art historical" approach where the teacher asks the students to work "in the style of" a well known artist, such as Picasso (to learn about Cubism) or Dali (to learn about Surrealism). This use of art history is merely cosmetic in that it makes no attempt to place either "style" in the context of the rest of the history of painting nor explores the influences that created such work--influences like the impact of Freud, Einstein, and World War One on the visual arts of the nearly 20th century. The conceptual framework of such movements are too important to be dealt with in such a superficial manner.

The foundation courses, be they at the high school level or the university, should reflect the continuity of universal concepts as they are found in all of the visual arts, and be reinforced by the formal analysis of art (art history, etc.) at the end of each "discovery" session, or studio application. We cannot model separation and expect connectedness to occur upon graduation. Parallel studies such as the current practice of studying art history during the freshman year when the foundation courses are required is a good practice but we all know that there is not much effort expended to coordinate or discuss the content of the survey courses in relation to the foundation studies at most schools. The art historians teach their courses, the studio teachers teach theirs. Aesthetics is taught in the philosophy department where I teach, which further removes it from discussions. It is assumed that the content is relevant. Could it be that it isn't? Should there be an attempt at coordinating the curricular offerings so that they reflect the goals of the program in the first two years of study? I believe it should. The new goals for art education have changed all that. Now, coordination is essential. If our students are to be prepared, we must demonstrate how it is done. We must coordinate cross-disciplinary studies ourselves if we are to show the way.

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Art education majors need a minimum of two years of foundation study that includes the approach suggested above; a unification of theory, (art history, aesthetics, art criticism and formal analysis) and practice (universal concepts applied individually for discovery of the a-priori principles in a studio/lecture/discussion content in order to affect the kind of change at the public school level we seem to be asking of our students upon graduation. It is a tall order, but I believe we are capable of that kind of sweeping change.

What would such a program of study look like? How would it work? It would begin with a systematic look at the concepts themselves and with a selection of faculty who can think in more than one dimension to develop ways to apply the concepts in two, three and four dimensions at the studio or "discovery" level. Each dimensional problem solving art practice session would be followed by a period of art theory using the history of art in slide lectures, readings, discussions, and writing for individual analysis of the applications by other artists of the past and present. The concept under study would then move to the third dimension for creative problem solving art practice sessions, followed by theory once again (as in the two dimensional model), pursuing its application in the third dimension. This would then be carried to the fourth dimension and the process repeated. By working together, the studio faculty and the art history, aesthetics, art criticism faculty establish a formal link between the creative potential of each concept, and the study of its development and use by other artists of the past and the present. Little is left to chance that the student will not make those vital connections, yet it is truly creative in how such concepts are to be applied by the student and in what medium the student uses. It also leaves the door open to bringing in visiting lecturers from the sciences and the other arts to explain how they too deal with the concept in their own respective disciplines, widening and deepening the analogous connections between the seemingly disparate disciplines. The obvious benefit for the art education student is the analogy that helps the teacher make art accessible to the general public. Exactly how or to what degree such coordination would be established, or if it is merely structured in parallel, will depend on the institution involved and the faculty.

By such broad and creative study, the "two minds" of the artist are stimulated and developed and the basis for art study is established as a model of art study to be emulated upon the issuance of the teaching certificate.

Beyond the first two years of foundation core studies, the traditional media courses and further art history studies may be pursued to round out a program that reflects the accepted formal curricular beliefs of the American University Art department. Such a program will strengthen the general art student's education as well and better prepare him/her to compete in the intellectual climate of today's art world. For the art education student, who is expected to develop programs of study in the schools that will open the study of art to all students, both in art theory and art practice, such a foundation is absolutely necessary. It would seem that the choice is ours, either we make the study of art broader and deeper and model the programs we hope to see in the schools, or we create separate degree programs for art production and for art theory and set about to change the certification requirements or the length of time our students are in the traditional programs in order to double major (*triple* if you count the education school requirements) in both disciplines. I believe that such an overhaul is possible and that its time has come. It will better serve the "big pattern" of taking the first steps toward better programs for the student who wishes to pursue art as a career and for creating a receptive audience for the work that they produce.

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AWARENESS II: MORE FACTORS AND CONSIDERATION

Joseph B. DeAngelis

At the Kings Gap Art Education Symposium on Aesthetics and Criticism held in May, 1986, I offered several factors for management consideration in the development of what the Getty Center for Education in the Arts chooses to call "Discipline Based Arts Education." These factors were offered as guideposts for those arts curriculum managers who may have the responsibility for steering the implementation of appropriately balanced DBAE programs in successful directions; directions that can allow for generic adaptation/adoption by others. Notice, I do not say "successful conclusions," because, everything being relative, what may be an appropriate balance to the needs of one arts program in a school district, may not be appropriate to the needs of arts programs in some other school district.

Now, at Kings Gap Symposium II, we investigate another basic component of DBAE; *Art History*. What we do not need to question, in this regard, is the factor that art teachers need to gain new knowledge in the area of art history plus recognize the need for a change in attitude in order to modify their own perceptions about the nature and role of art history in the art program. Congruent to this, McLaughlin and Thomas (1984), in addressing implementation in the case study research project associated with the Getty Trust DBAE effort, indicate that this is "a learning problem of the highest order" (p.27); that of the many reasons why the review of art education described in their study has not gained broader application in the schools, several are quite clear. They quote Laura Chapman from her writings in *Instant Art, Instant Culture*:

> "Even in Secondary Schools, many teachers are still reluctant to teach history or develop skills in critically analyzing art. This lack of enthusiasm can be traced, in part, to the fear that students will want to copy the styles of other artists, rather than be inventive. Some teachers, again, have had little training in analyzing art or they may have had such dull art history courses in college that they shy away from this area." (p. 35)

If we examine our own undergraduate experiences, and the so-called "art appreciation" courses that we were required to take, we can certainly agree with the dullness of which Chapman speaks. We can count on one hand, I am sure, the times we practically raced to class to make sure that we did not miss any lesson covering the art of ancient Mesopotamia up through the Mycenaean, Byzantine, Renaissance, Baroque and Rococo periods; and how few were the times that we also valued and held in high esteem the manner in which the art of Neoclassicism, Impressionism and on through Abstractionism and Pop Art was presented to us. We still can look back now and verbalize that worthwhile learnings in each of these areas were not made obvious to us, nor were they presented in a manner in which we in turn could effectively teach them, in interesting and meaningful ways, to students below the postsecondary level.

If we agree that there is a need to improve art history scholarship, we must also, in turn, recognize the need to develop the strategies and to provide the necessary resources to motivate students to even want to learn, let alone sustain any learning that we may have been successful in imparting. One accepted, major measure of success in any curriculum is the degree of interest the student derives from it and the degree of concentration he or she gives to it.

To effectuate this measure of success, a careful consideration of the progression of selected content must be made. Additionally, specific, interesting ways and means must be determined that will help the student relate his own experiences, or lack of experiences, to that being taught. To do this, students must be given an orderly array of multiple opportunities and experiences first, to sense, secondly to perceive, then, to understand in order to tolerate, then to appreciate, and, ultimately, to develop a super-sensitivity for new insights and awarenesses for the historical significances of art and its relationship to their culture and heritage. Such a taxonomy would make a major contribution to the art history curriculum.

A second contribution to an art history curriculum is the timeframe allotted to it. Art teachers have, historically, pressed for more time for art instruction especially at the elementary grade levels. Many feel that junior and senior high school timeframes for art instruction are much less than ideal. Noting the length of the school day, the subjects needed to be taught, the availability of appropriate staffing and classroom facilities, where, then, can instruction in art history fit in (assuming that we already have implemented a balanced inclusion of aesthetics, criticism and studio)? Given these constraints, it is not an easy task, to add this as a separate dimension deserving its own timeframe and course construct. It is also difficult to incorporate it as a part of other art activity, activity already needing a longer timeframe. Indeed, the efforts to sensitize students to the intricacies of examining differences in composition, materials, styles, techniques and subject choice by the artist, as they relate to art works that have evolved through the ages, is a complex undertaking.

Moreover, if one legitimately considers that carefully developed teaching climates and appropriately utilized teaching styles contribute greatly to successful student learning, one must also agree that alternative styles of classroom learning environments geared to specific student learning styles can produce superior achievement and improved attitude toward school and learning. This all adds further to the complexity.

Acknowledging, then, that there are many factors to consider in implementing a successful art history program and that a few are being addressed, I would submit that one other factor, so necessary to program quality, is often neglected; that of assessment.

Any worthwhile implementation plan provides for assessment. Many implementers, however, are happy just to have won the battle for time and resources to initiate their program and opt to leave assessment for a later time. That delayed assessment very often never occurs. What is important for them to realize is that if their program is to have depth, insight, value and respect, it needs endorsement, encouragement and support from both the school and lay comunities. A firm assessment program will encompass those components as well as expected student achievement and related measures.

It is my opinion that actual program worth, as envisioned by the powers that subsidize it, can be measure objectively. It would mean that the art teacher develops procedures to identify and evaluate the operational adequacy of each facet of an instructional system contributing to the art history program being assessed. The identification and evaluation of these facets should directly relate to specific criteria for measurement. These criteria might include school philosophy; art program philosophy; art history program goals; special objectives; teaching procedures; student activities; resources and process/summative evaluation. Measurement units would be scaled from a High Adequacy of 5 to a Low Adequacy of 1. The facets of an instructional system to which these criteria could be applied would include academic license for program development and content; classroom management styles; staff development opportunities; degree of staff competency to teach art history; facilities conducive for instruction; adequacy of scheduling; credit opportunity for students (if on a secondary level); staff receptivity; student receptivity; community endorsement; administrative support and student achievement.

Such a program of assessment could be made operational by using individual raters drawn from the ranks of other art teachers in the district, the art supervisor, the principal and/or the district school administrator in charge of curriculum and instruction. Their ratings could then be compiled on an aggregate basis by determining the average scores of all raters for each facet of the instructional system. This would form a collective whole for identifying the specific aggregate average for each facet and result in a rank ordering that would contribute in meaningful ways to the evaluation of the successful of the operational adequacy of the program. It could also serve as one method of identifying, objectively, that which may be impeding the successful progress of the program. At the very least, it gives the art teacher a focus upon which to develop new strategies for program improvement. Such a numerically structured assessment should help to control the emotional, irrational and arbitrary judgements so often present in assessment situations.

Careful consideration of the many factors involved in the planning and implementation of an art history program will go a long way to not only successfully initiate a viable program but also in keeping it alive and interesting to students. These students, with diverse interests and varied backgrounds, should be considered a key element in determining and success of failure of the art history program. They can either stigmatize and passively rebel (low achievement, indifference) against the role of art history in their art class and thus help insure its demise or, as a result of due consideration of all operational program factors by the art teacher, accept the art history role and gain indepth learning of art through the history of art.

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"A DEVELOPMENTALLY BALANCED ART EDUCATION CURRICULUM: FOCUS ON ART HISTORY"

Mary Frances Burkett

Art education has been variously defined over the history of this subject in the American public schools. Beginning with Walter Smith, and continuing to the present day, art education, like all other subjects, has been used to further the ends of society and the contemporary culture. Despite superficial sophistication and culturally emphasized mannerisms, children themselves have continued to develop at the same pace and in the same way over these years. While research indicates some insights into children's development in aesthetic or artistic behaviors the picture is by no means complete. The literature indicates, however, that children do perform some tasks better at some ages than others. This is true of all human behaviors, so it should be no surprise that it applies in the realm of aesthetic and artistic behaviors as well.

Today, as we all know, the visual arts are to be defined curricularly as studio, art history, aesthetics, and criticism. The inclusion of the latter three in the kindergarten through high school art program introduces a dependence on verbalization previously lacking in the average art program. The intellectualization of the subject "art" in the public school raises some interesting issues and choices and from these issues and choices arise priorities in curriculum development across the grades K - 12.

Art education has been variously criticized over the past twenty years as lacking accountability, of being a frill and of being "fun." It has also been perceived as being directed too exclusively toward the production of art and the "training" of artists. The field has responded to these criticisms in predictable ways. Accountability has been sought by pairing the arts with other subject matter and by stressing the acquisition of basic skills. The urge to accountability also has resulted in a broadening of the conceptual structures of art curricula in the literature. The public school teachers are attempting to replicate these curricular directions within the traditional time-frame and position of art within their schools. The establishment of priorities becomes not only a curricular decision for these teachers but a political one as well.

Our subject at this second King's Gap Art Education Symposium is "The Role of Art History in Art Education." In examining the role of art history in the art education curriculum, I have considered the role that art plays in the general education curriculum and the manner in which the general education curriculum is altered in conceptual structure across the grades.

Elementary, intermediate, and secondary schools have common goals in the curricular development of "general education subjects." These goals can be simplified and generalized as being: the teaching of basic skills, particularly reading and mathematics, thinking skills, and cultural continuity. Art complements these goals, and in recent years has mimicked them. The addition of the content areas of art history, aesthetics, and criticism to an already crowded time-table acts frequently to the disadvantage of more traditional studio content and visual skills. I think this duplication of goals, while it has its positive side, carries with it two implicit negatives: the reduction of needed studio time, particularly at some developmental levels; and the negation of the artist-teacher model. The artist-model has occupied a unique and very useful place in the school community.

In my last presentation on criticism, I indicated that the studio atmosphere is the most effective means of introducing concepts of art with young children. I believe the same to be true of exploring concepts of art history. The studio activities must be based upon the delineation of themes or subject matter that is understandable and meaningful to the students. Materials and techniques must be capable of creative and expressive expansion; but be able to be used efficiently in the physical space available. Art history concepts can be introduced with, and through, studio experiences.

I suggest that the broad outline of a developmentally balanced art education curriculum should have this structure:

1. Art history should function as studio support in the primary grades; and when a choice must be made due to local circumstances, preference should be given to the studio content.

2. The balance of content should begin to shift at the intermediate level. Studio should still have the advantage; but art history should now have an important place in the curriculum. Art historical concepts, however, would still be used to support and elaborate studio involvement. I must emphasize that I am not envisioning "paint like an impressionist" studio activities.

3. The early adolescent years would see a further shift in emphasis in the balanced art education curriculum. At this level, the study of art history as a distinct subject area would occur. Art history can be integrated with or be elaborated on in the studio areas but in the content area it would be derived from the methods of art historians and the body of information available from this discipline.

4. The Art Education curriculum for the middle and late adolescent should begin to focus on art history and studio as discrete subject areas. The curriculum at the earlier levels would have provided students with knowledge of the two content areas and sufficient insight into themselves to enable them to make sensible subject choices.

The curriculum shift in the middle and later adolescence to content areas would be useful for a number of seasons. Chief among them are the maturing abilities and personal directions of the students. While some students would benefit from both content areas, others would not. Studio experiences should continue to be supported by art history content, however.

This then, is the basic structure that I propose for a balanced education curriculum. I further propose that the model for this curriculum should be on expanding horizons or a spiraling curriculum model. Basic concepts and skills should be identified and these concepts should be introduced into the curriculum at appropriate developmental levels. The concepts are redefined, elaborated, and critically appraised as the child grows.

Some Suggested Concepts Appropriate at Various Levels

Young Children

Young children, pre-school through 8 years, should, within the studio context, be introduced to the concept "art." Teachers should explore with children, in interactive ways: what art is; what materials are used to make art; what types of objects are depicted in their art and what types of objects are depicted in the art of others; what people do when they make art. "Me" as an artist could be explored and contrasted with "me" as student at other times of the school day.

Qualities of art should be discussed by the children in relation to their own work and the work of others. The concept of differences in art and similarities in art should be introduced at this age. The concept of forms of art as unique and similar should be introduced early in these years. Appropriate art objects should be used to prompt discussion and to increase a student's visual vocabulary.

With the 8-year-olds it would be useful to allow space for the children to save their work over the school year as subject matter for discussion at various points in the year in relation to these subjects.

Intermediate

While studio should still occupy center stage during intermediate ages, art history should now occupy a substantial part of the art education curriculum. Two of the concepts to be introduced and developed during these years are that "art history" is different from studio and that the art historian is different from the artist. Another is that art historians and artists learn from each other but are also independent of one another. The questions, "what is art?" should continue to be addressed in both studio and in the supporting art history activities. As indicated in my previous paper for the first King's Gap Symposium, idea inception, the intent of the artist, and the historic use of art should be discussed. The question of evolving personal styles of artists and the idea of "artistic" problems should be introduced. "Children's sense of time is beginning to evolve so that a sense of the historical tradition in the (visual) arts can be undertaken. The diverse cultural backgrounds in most classrooms today are ready examples for an introduction to the cultural roots of art and art forms (Burkett, 1986, p. 154)."

Early Adolescence

During the early adolescent years such concepts as the artist as a product of, and as an explorer of, the cultural context of his time should be introduced.

The various uses of art in cultures throughout history and at the present time should be examined both in a studio and a discussion format. The roles of the art historian and artist should continue to be explored through appropriate activities. Personal and social impetus to the creation of art can be developed with emphasis at this point on the question of meaning and symbolism. The idea of continuing themes in the production of artists and across the art of various cultures can be introduced. Investigations into personal abilities within studio and art history might also be conducted.

Middle and Late Adolescence

The final shift in the balance of the art education curriculum is in the middle and late adolescence. During these years I believe it would be more productive to divide the content areas into separate courses.

"The verbal abilities of most children are operational in the adult frame of reference. Word meanings are stable, time frames are in place, and the ability to deal with abstractions of a conceptual nature as well as a visual nature is reasonably assumed (Burkett, 1986, p. 154)." At this time the concepts previously explained should be reordered and redefined so that a more complete understanding of art historical concepts is gained.

Concepts of stylistic developments and the changing forms and themes of art across time and culture can be discussed. Cause and effect relationships between artistic works and culture should be explored. The causal results of technological advances in the nature and forms of art should be introduced.

The nature of art should continue to be a topic of discussion and argument. The role of the art historian should be clarified and models should be given of various "art historian" strategies and approaches. Sufficient activities of an art historical nature should be devised to insure that the lecture or seminar approach to this subject is eliminated or reduced.

Conclusion

In conclusion, I wish to reemphasize that the role or art history, as with the other content areas of art, is dependent upon the developmental level of the child and not upon the political impetus of the times.

In Pennsylvania we are used to the framework of an established art education program within the public schools K - 12. While the format differs, we accept that this discipline is represented in the educational life of all children.

The existing time frame within those public school systems that offer art education K - 12 is laughable viewed in the perspective of available and desirable content.

However, this framework exists and so hard choices must be made. The content areas that make up the subject "art" teach cognitive skills and attitudes that are consistent with those acquired through other disciplines. Intellectual tasks in art history and criticism are also consistent with disciplines already well represented in the time frame of the average student's educational life. Art also teaches, particularly in studio and aesthetics, skills of visual thinking that are not duplicated by other established content areas. Activities and attitudes are also not duplicated by other content areas. It is for the development of these skills, attributes, and concepts that we have a valued and rightful place in the education of the developing child. It is imperative that we do not lose these in the press of the current climate of curricular change in art education.

I believe that a plurality of curricular directions within art education is valuable and should be encouraged. From the divergences will come new challenges and directions, as well as affirmation of thinking about the issues and choices presented to us by the topic; Art Education.

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FROM STEREOTYPE TO PROTOTYPE: WILL THE REAL MONA LISA COME FORWARD

Barbara W. Fredette

My approach to the theme of the symposium, Art History in the school curriculum, has been to outline the basic components of an instructional intervention for a specific population, to develop a thesis or rationale for the selection of content for the identified population and to outline the program in the areas of organization of the content, teaching strategies and delivery process. The population on whom I am focusing is that of classroom teachers, preservice teachers especially. This is a population with whom I have continuous contact and for whom I have instructional responsibility.

Although classroom teachers are not art teachers, they are responsible for the art education of their students in many teaching situations. It is reasonable to expect that their educational preparation should provide them with a broad-based, multidisciplined understanding of art education similar in scope to that of art teachers. Art history is a core content of that instructional preparation. It has been proposed that an effort be made to set as a goal instruction for classroom teachers in core content that "elaborate(s) both the structure for a discipline and its powerful and generative ideas" (Murray, 1986).

A major generalization or powerful idea that can be derived from art historians' writing about art history (Taylor 1966, Kleinbaur 1971) is that it is critical to start the study or inquiry process with reference to a specific work of art or art works. If we are to borrow anything from the art historians process to build into art education it should be this essential engagement with a work of art, what Knobler calls the "visual dialogue."

In order to design instruction based on giving close attention to works of art it is necessary to select well the exemplars. How should we decide which works of art are most significant for any developmental level? Some art educators (Erickson 1984, Lanier 1984) suggest that images from popular culture are physically and psychologically accessible.

I believe that many art historians would take exception to this approach. It has been my observation that the point of departure for art historians is that they become truly excited by real art. It "turns them on." Perhaps, this attitude may be difficult to encourage in students, but it is no less an appropriate learning objective than one which may be achieved by practicing the condensed actions of historic inquiry on meaning discounted objects. If it is necessary to understand brain surgery (a frequently used analogy) is it appropriate to practice the skills by operating on cabbage heads? While you may learn a lot about cabbages you will learn little about brains. A dominant purpose of art history is to "illuminate" works of art, and to eliminate them from the process seems perverse.

The selection of examples on which to focus the study of art history is a problematic task. Even when it is acknowledged that these examples should be relatively significant works of art, the spectrum from which to choose is vast.

A basis for selection is necessary. A selection process that is keyed to instructional purposes seems to be called for but this criteria opens the door to other problems. If the purposes of art historical study are to "drive" the instruction the selections may be different than if the art objects that are available determine the instruction. (An example of the availability of art works driving the instruction can be found in the art reproductions and lesson plans provided as instructional resources in Art Education, the NAEA Journal).

Broudy (1985) addresses the problem of specifying exemplars for the study of art by suggesting that they be identified as the result of a consensus of scholars in the field. Implicit in this suggestion is the recognition that the art works thus selected would be of high quality. He suggests that the design of a course of study in the arts could grow out of these selected exemplars or "classics" of the discipline through the designation of those which are a) seminal to the field, b) summarizing works, c) anticipatory works and d) transitional works.

These criteria for the selection of exemplary works of art serve another purpose as well. They encourage a perceptual stance toward art works that seeks universality within the particular. Because of our culture's predominant use of pictures as illustrations it may be difficult to realize that the exemplars, the works of art, that are selected for instructional purposes in art history represent the content of the instruction, they are not merely illustrations of it. At a recent conference Broudy (1986) remarked that "In every form of learning images play a role that is not merely illustrative but is organic." The organic function of art images in the history of art is acknowledged as a result of the central role that is played by the image in the instructional process as well as in the design of instruction. This central role of the image makes the selection of exemplars a potent responsibility. The importance of exemplars is underscored by Broudy, who suggests that they are "credit cards to the successive traditions of the culture" (1985).

Broudy has suggested one means for selecting art works on which to focus instruction. It is through the consensus of scholars or experts in art history. I am suggesting another means, at least as an initial step. It is by identifying the art works which are familiar to the population who will study them. Not familiar in the sense of popular arts, but familiar in the sense of stereotypes.

Some art objects, or rather, reproductions of them - or even deliberately misquoted representations of them - appear to have taken on a life of their own in the image currency of our culture. Some people decry this as trivialization (Gombrich 1982). Others, for example art directors in advertising agencies, know and use the images for their recognition value.

My position is that some works of art are familiar to a majority of non art-trained persons and this familiarity may be useful. The use of the familiar is cited as a "hook" that serves two functions - to catch interests (motivate, be an advance organizer) and to serve as a basis on which to hang the new ideas, to ground new concepts.

Familiar art images may serve as a starting place but this is only the beginning. The instructional intent will be to fit these art objects back into the time and place from which they have been separated by fashion and fad, in other words, to recontextualize them.

The thesis or rational for the instructional approach to art history which I am proposing is characterized in the phrase "From Stereotype to Prototype." Although the terms stereotype and prototype are not readily found in the literature of art it is proposed that they are useful terms to use in designating types of knowledge about an image which is brought into mind through contact with the image, some representation of it or categorical reference to it. In general a stereotype is a simplified conception. It represents, in effect, a "canned" response to a given category of persons, objects or events.

While working with people who have very limited art backgrounds I have become aware of an interesting dichotomy. This dual stance is referred to in an earlier paper (Fredette, 1986). In general art as object (work of art), or as process (creation) is valued by these persons, and it is all good (generally). When art knowledge is particularized and/or personalized it becomes another matter, then they like what they know. It appears that stereotypes are the currency of convenience brought into use when non art-trained persons are asked to name their favorite work of art or artist, or to identify the work of art or artists most familiar to the general public.

In addition to acknowledging this phenomena in an informal manner the search for art stereotypes involved a collection and analysis of data. The data was collected from 83 undergraduate and graduate non art-trained persons. It was collected by means of a questionnaire which consisted of four questions. These were: Who is your favorite artist? What is your favorite work of art? Who is the artist you think would be familiar to most people? And, what work of art do you think is familiar to the general public? The data was analyzed to answer two questions for the purpose of this paper. The first question was, what are the differences, if any, between the artists and artworks listed as favorites and those identified as familiar? The second question was in fact a purpose and that was to form a pool of stereotypically familiar art objects and/or artists from which exemplars would be selected on which to base the planned instruction.

The Mona Lisa was cited most frequently as the most familiar work of art. seventy-nine percent of the students identified it. Because the Mona Lisa was identified by so many no other art object could receive more than a few mentions. The Last Supper received 9 mentions and Whistler's Mother had 7. It should be noted that three identifications of the Last Supper included mention of the artist DaVinci although none of the Mona Lisa citations mentioned him. Other paintings cited as familiar works of art were Blue Boy, (1), American Gothic, (1), Guernica, (2), Sunflowers, (1), and Les Demoiselles d'Avignon (1). The Sistine Chapel Ceiling (creation scene) was also identified by two people. Several sculptures were identified as the most familiar works of art. They included David (1), The Thinker, Rodin (2), Pieta (1), and, understandably, the Statue of Liberty (2).

There is more apparent variety in the artists identified as most familiar although it must be acknowledged that the illustrator, Norman Rockwell, was identified by 25% of the students and Walt Disney was mentioned by one. The artists in the order of the number of students identifying them are listed below.

Picasso	29	Monet	4
DaVinci	12	Warhol	4
Michelangelo	11	Renoir	2
Van Gogh	9	Grandma Moses	2
Rembrandt	7	Winslow Homer	1

The discrepancy between the two lists (artists, artworks) is notable. The same discrepancy (lack of match) between the responses of favorite artist and favorite art work is even more apparent. In reviewing these responses it became apparent that in addition to putting the familiar art back into its time and place, to recontextualize it, it will also be necessary to connect the work of art with the artist whose work it is.

There is more variety represented by the numbers of artists and art works identified as "favorites". Monet is the favorite artist, he was chosen by 33% of the respondents although only 9 chose his art as their favorite work. Seven of these identified Water Lilies as their favorite, one of them correctly referred to is as Nymphaes. Van Gogh and Picasso were identified as favorite artists by several students. Twenty-seven different artists were identified and 27 different works of arts. This number does not indicate a match between the two. Fifteen artists were identified as favorite who were not represented in the list of favorite works of art. Nine works of art were identified which were not represented by the artists identified as favorite.

This information was useful in developing a list of familiar artists/art works on which to focus a possible course of study in art history for non art trained persons. It did not serve however, as the primary source of the list but it was used instead as a means of corroborating or checking selections suggested by a consultant in art history. This consultant suggested a list based on three criteria, works of art selected in terms of, 1) familiar stereotypes, 2) chronological sequence, and 3) credible significance.

The art works selected as representative of familiar stereotypes are listed below. It is suggested that these art works would form the basis for selecting content for the planned instruction.

List of Selected Artists/Art
Venus De Milo (Aphrodite of Melos
Durer/Praying Hands
Michelangelo/David
Leonardo DaVinci/Mona Lisa
Rembrandt/Night Watch
Gainsborough/Blue Boy
Monet/Water Lilies (Nymphaes)
Van Gogh/Starry Night
Picasso/Guernica
Jackson Pollock/Lucifer

Approaches to the Specified Content

To those outside of the discipline it may seem that art history is a singular way of approaching or studying art objects. This is not the case. A multiplicity of approaches to the visual arts art are represented by the past and ongoing effort of art historians (Taylor 1960, Kleinbaur 1971). A classification of these approaches is represented in the following figure and the description of its elements. This categorization serves two purposes. It may extend or expand an operational schema for "art history" and it offers a means of a systematic review and selection of art history references as content for teaching.

In addition, the form of the graphic representation illustrates the fact that all art history approaches are centered on and by the art object. The concentric arrangement shows that the view or perspective of the art object changes from an intrinsic to an extrinsic one (Kleinbaur 1971). That is, while all perspectives are centered by the art object the most intrinsic focus allows only the information immediately accessible in the art object to be considered, while other foci represented by the concentric positions allow other sources of information to become increasingly emphasized.

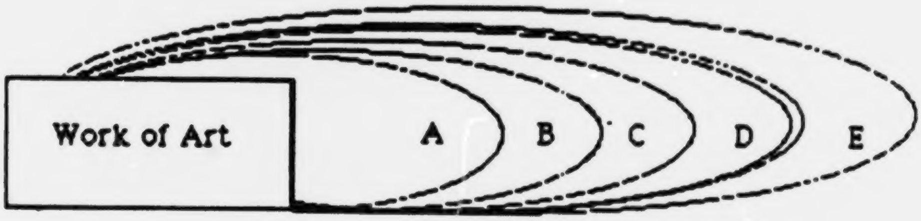

Figure 1: Perspectives in art history

- A. Connoisseurship
- B. Formal Analysis
- C. Iconographic
    - 1. natural meanings
    - 2. conventional meanings
    - 3. iconology

Note: This material was compiled/synthesized from Kleinbaur (1971), Taylor (1966) and Panovsky (1939). Expanded descriptions of the several perspectives will be found in Appendix A.

Another way in which this synthesis of art history approaches may be useful is in establishing a relationship to the systematic approach to reading pictures which I described in an earlier paper (Fredette, 1986. The systematic attention to specific aspects of the art object that is managed sequentially in this process (represented by the figure below) takes the "reader" of the picture from an intrinsic to an extrinsic perspective of the work of art, from focused attention to its physical sensory attributes and readily identifiable subject to recognition of its metaphoric meaning(s) and its significance in relation to extrinsic factors of creation and its cultural context. The interrelatedness of this response strategy with the types of content available for works of art from the several approaches to art history may be considered as the form and content for the instructional intervention that is proposed.

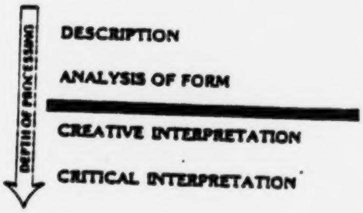

Figure 2: Components for sequential attention in a systematic approach to reading picture (Fredette, 1986).

The term stereotype has been discussed previously but not prototype which categorizes the goal of the instruction being proposed. From the point of view of cognitive psychology a prototype is a particularly "good" category member. It is the most typical or most central member of an important classification (Glass, Holyoak, Santa, 1979). In that sense it may seem that the most familiar artists and works of art are already prototypical and serve in that function without the necessity of added instruction. This does not, however, take into consideration the role of knowledge (cognition) in determining that the response is either stereotypical or prototypical. For a prototype to be understood as a "good" or central member of a classification (in this case works of art) it is important that the determination of the centrality be based on some knowledge of both the "good" exemplar and the surrounding examples. Without this knowledge the identification is in a sense "rote" and not reasoned. I contend that the difference between a stereotype and a prototype is a function of both the amount and kind of knowledge on which the response is based. In view of the importance of knowledge it may be useful to consider the role of learning in differentiating between the two levels of response as well as the progressing from one, the stereotype, to the other, the prototype.

In new conceptions of learning/teaching (Wittrock, 1978) effective learners are seen as active information processors who engage in interpreting and synthesizing the information provided to them. Information gets into long term memory (becomes knowledge) by being combined with whatever exists there. This assumes that what a person knows is organized in some kind of structure. This structure is frequently referred to as a schema. New information is added to that structure (accretion) or new schema are created as a result of new information (restructuring) or the gaps in schema are filled as a result of the new information (tuning). In other words, learning is a process of modifying schema. This operational definition of learning derived from studies in cognitive science is a useful lens through which teaching methods can be examined. If optional learning takes place under certain conditions, then a teaching method which provides those conditions may in turn optimize the learning that takes place. A constructivist concept of knowledge is one which acknowledges that knowledge is built (constructed) by the learner. This recognizes that learning is an active process on the part of the learner. It acknowledges that teachers cannot transmit their knowledge to learners. They can only help learners build their own knowledge (Korth, 1986).

The selection of an appropriate teaching strategy is as important to the achievement of the goals of instruction as is the selection of content. To make a wise selection of a teaching strategy (strategies) to teach art history to non art-oriented adults it is necessary to transpose the suggested theory of learning on the content to be learned. The voluminous amount of information that represents the achievements of art historians seems more frequently to drive the strategy that is used to teach it than a thoughtful consideration of the process of learning itself. Large amounts of information dispensed to the learner's ear in a room darkened so that slides can be shown to focus visual attention is a traditional method of teaching art history. Some teachers entice students with the gore and lore associated with the specific image or its creators. This strategy is frequently used with young students or with students whom the teacher suspects have limited interest in works of art.

Good teachers do something more. They appear to engage the learner in some type of mental activity so that they are not merely passive recipients of information. The current learning theory which has been described supports this method. It suggests that a teaching strategy which will guide the transition from stereotype to prototype is one which consists of providing information (verbal and visual) and using a sequential questioning technique to engage the learner in active looking and encourage higher level thinking processes. In addition, organization of the content (for example themes as organizers) would serve to enable students to actively bring material from long term memory in order to focus thoughtfully on the visual material at hand (in eye).

How Shall the Proposed Instruction be Delivered

The determination of instructional strategies should include attention to delivery and management strategies. I propose that the management and delivery system which should be used for this instruction in art history is interactive video. Interactive video merges the computer with video playback devices. As a result of this merger the response and feedback opportunities of computer assisted instruction are combined with analogue images rather than the digital images of computer graphics. Large amounts of computer memory are not required to store images. The computer merely accesses them from a video disc or video tape. Peripherals such as a slide projector may also be used to provide images not available on the video disc. A tape recorder or voice synthesizer may also be used to direct attention to certain aspects of an image shown on the CRT (video screen). Hardware and software (authoring systems) to support such inter-activity is available and has been used by this writer. For those who are familiar with interactive technology the level of inter-activity that is proposed is six, due to consideration of the inclusion of a peripheral such as a response screen by which students may respond to areas of the screen (and the image shown upon it). These responses would be recorded and given a feedback. (This designation of activity is found in Gayeski and Williams, 1985).

For the purposes of the content of the instructional program which is proposed in this paper, the slides which are common to art history teaching experiences would be augmented through the additional resource of the video discs prepared and distributed by the National Gallery of Art. The effort to use this material as an instructional resource is known as "repurposing" a disc.

The selection of interactive video as the delivery process for this instructional program necessitates a team approach for its design. Not only are experts in the content (art historians) necessary but also persons with expertise in instructional design, question design, programming, flowcharting and evaluation. Many different inputs are necessary. A simple unit plan format may be a part of the design process but many different inputs are required (Gayeski, Williams 1985). It is a complex process.

The complexity is warranted by the consideration of two factors. One is easier accessibility to the instruction and the other is the opportunity to engage in instruction using a fundamentally new visual medium. When it is designed the instruction will in effect be packaged and thus may be more accessible. This aspect can help the student to be more independent and perhaps self reliant. Students will be able to manage their instruction in two ways. First they will be able to determine when they will be involved as well as the amount of time they will spend involved in the instruction. Menu based branching which is a basic aspect of interactive programming will permit the student to access the work of art with which they wish to begin and chronologic progression with the content may proceed forward or backward. As an added voice of support for a technologically current delivery system I call upon the seminal Barkan (1966) who in agreeing to the use of the then newest technology (teaching machines) for art education instruction wrote "if the lessons are to be canned then let's can them in the richest possible way" (P 253).

In Conclusion

I am an art educator, I am not an art historian. Having lived some years with a budding art historian, I have some sense of the extensive focused scholarship that is required to acquire the understanding and to practice the skills to attain even a master's level in the field. There are no shortcuts, no way to instant expertise.

I never felt the need to emulate the process my son was using, in other words, to act like an art historian. I did, however, find it extremely satisfying to try on the enriched views he was acquiring and would share with me. I enjoyed learning to look at paintings with the knowledge filters or lenses he loaned to me as we walked through numerous galleries or looked at reproductions in other settings. I found that these perspectives even enriched my views of objects not ordinarily labeled art.

Vision is an intellectual process. It is amenable to learning. As a result of our interactions I learned to read the meaning dimensions of 19th Century American paintings so that they no longer bored my seeing but could be acknowledged as windows onto an earlier world view. By learning to look through Tad's eyes I also learned to look through the eyes of those artists, and was able to see beyond the way the trees and streams and mountains appeared to me, to the way they must have looked to those artists in the sense of what they meant, not merely what they were. In another place I wrote that "you never see tomorrow with yesterday's eyes" which was intended to mean that as a result of seeing or looking changes take place inside ourselves that cause us to see differently. (Obviously this is not stereotypical seeing.) Upon further consideration I have come to realize that with a sensitive guide we can learn to see yesterday (in an historic sense) through yesterday's eyes. Yesterday's eyes which are provided by the artists who recorded their varied time and culture-managed views, preserving them for us to use as alternate lenses.

The purpose of the instruction proposed in this paper is to recontextualize stereotypically familiar art. The goal of the instruction is to assist the learners in coming to realize experientially that the significance of art lies in its ability to be used in expanding their vision, their world view. Art historians provide us with the translating lenses which will help us to bring this about.

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APPENDIX A

Descriptive expansion of the perspectives of art history represented in Figure 1.

A. Close analysis of physical properties - finding "clues". Skills of archaeologist-conservationist may be required. This technological approach is referred to as connoisseurship. The aim of connoisseurship is to come to know the object as it was in its original form and context. Questions of authenticity and attribution are addressed to establish date and provenance. Use of empirical methods to describe and analyze inherent properties (Kleinbaur 1971, Taylor 1966).

B. History of the form of art (Taylor, 1986). Description of changing form. Formalist tradition established and exemplified by Wofflin who provided a specific vocabulary for formal happenings. This perspective was criticized for ignoring the position of the artist (Kleinbaur, 1971).

C. Iconography involves consideration of subject matter as artistic content at three levels. Subject matter is recognized as an important part of artistic content (Taylor, 1966) in the perception of art. It involves description and classification of themes, attitudes, and motifs (Kleinbaur 1971) leading to identification of (metaphoric) meaning of individual works of art. This is an intrinsic approach which leads to extrinsic approaches through:

D. Interaction between social systems and art which is provided by a process of examining society through art (Taylor, 1966).

E. Extrinsic perspectives include greater attention to biographies and other documentary evidence of conditions surrounding the work of art. Psychological and psychoanalytic approaches such as Kris, Gombrich's psychological analysis of perception and other's concerns with the nature of representation.

WHEN DOES 19 X 1 = AN ART HISTORY?: FROM "MOMENTS" TO CENTURIES

Marjorie Wilson

> I am drawn to objects of history. I love having on my desk, on shelves, in drawers so I come across them unexpectedly, the handle of an amphora, a rusty key, a shell casing--stilled moments but moments if they were put in motion by proper study would expand into years, decades, centuries. I can imagine, for example, a little silver box incised with a doubled-headed eagle as the inspiring center of a vast historical work.
>
> Runciman

"When does 19 X 1 = an art history?" is not really a question, but rather an answer to a much more basic question. That question is, "In a single year, or even a single semester, how much of art history can we teach to potential elementary classroom teachers who may never have studied or even looked closely at works of art, and yet will be asked to teach children about and through works of art?"

The story of nineteen times one is an unfinished and incomplete story, but it will serve as a beginning and a promise. The story begins with a group of nineteen fourth and fifth semester students enrolled in "Art for the Elementary Teacher" at Penn State who were asked to adopt one work of art with which they would "live" for an entire semester, since this work of art would be the basis for all the work done during the course, and, as one of Runciman's "stilled moments," "the inspiring center of [their] historical work." Their choices were made from an extensive selection of good quality color reproductions -- available as cards from museum book stores -- that could easily be carried with them at all times. They first chose four or five works that interested, intrigued, or otherwise engaged them in some way from which their final selections would be made. Generally, as might be expected, the first -- and often only -- criterion for the students' selection was aesthetic. The student who wanted to do Andrew Wyeth because of the recent hype about the "new Helgas," however, was making a choice based on art historical interest, as was the student from Philadelphia who was intrigued by Oldenburg's "Clothespin," It is difficult, of course, to know all the reasons for a student's selection of a particular work; perhaps, Mondrian's form and color appeared to represent simplicity; Degas may have represented delicate ballet dancers; or deKooning's women, just another pretty face.

The plot of the story is that the research resulting from this initial selection was to be a thorough examination by nineteen students, each of a single work of art: 19 X 1. But how does nineteen times one equal an art history? Let us proceed with the story.

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Asked to put themselves in the position of art historian, students had to determine what the art historian (or they, or the child in the classroom) would first need to know about this work of art, and how to go about finding the information. They were given the task of art historical inquiry, of finding out all the conventional information that could be found about their chosen work: the artist, the artist's other works and how the works relate to one another and to themes, subjects, genres, etc., the time in which the work was done, the social and cultural forces, the iconology, school, style or "ism," as well as the more unconventional: what was said about the work -- by the artist, the critics, the historians -- then and now, whether the perception of the work had changed over time, works or artists by which the work was influenced, works or artists influenced by the work, i.e., what were its forebears and progeny, etc.

This led naturally to the question of the kinds of inquiry in which historians engage, of history and histories (art and otherwise), to the fact that there is no one "history," but that all histories are comprised of many bits and pieces -- artifacts, documents, relics, myths and stories -- and filtered through many sensibilities and perceptions, philosophies, memories, thoughts, and constructions of the human mind (Lowenthal, 1985). And because it is only through the interweaving of all these threads that the complex tapestry of history may become more fully apparent, students were obliged to follow these threads to places they never dreamed of. In this ongoing process, with notes handed in on a weekly basis, they were soon to find that they could not rely on the old standby encyclopedia, that they also soon exhausted the familiar (and often tired) art history texts containing chronologies, key works, and standard interpretations, e.g., Janson's History of Art; Gardner's Art Through the Ages, and needed to go beyond these to histories of specific artists, art movements and periods, and further to the art magazines, such as Art Forum and Art in America, etc. But even from the beginning, the exciting result was the students' enthusiasm, growing expertise, discoveries and insights which they were anxious to share, from the student who found out all about Georgia O'Keeffee's life and asked if we knew why she always wore black and white to the fellow who found an article comparing the sculptural techniques of Duane Hanson and George Segal.

As students became involved in this rudimentary art historical research through the extraction, organization, and synthesis of materials and information, they became the experts, as it were, on the nineteen pivotal works. But, as their knowledge expanded, it was important to provide avenues and direction for following the art historical threads by affording them opportunities for the application of their new found expertise. One assignment related to the "reading" of the iconology or symbolic aspects of a work, in this case a work that they did not know, one that students would not readily choose to live with and that might be passed by or otherwise easily dismissed in a pass through a museum or gallery. A projected slide of Edward Keinholz' tableau, "The Wait," from the Whitney Museum, provided an exercise in close observation, leading to a collective discovery of meaning of symbolism and allegory. Students learned that, in interpretation, too, there may be more than one plausible reading of symbolic elements that could add to or alter the meaning of the work. For example, in an examination of "The Wait" they found that the shape on the wall behind the figure of the "woman" could be read as gravestone, thus giving further credence to the idea that the woman is waiting for death. It could be read as the headboard of a bed, which, together with the framed portrait of the man which it encompasses and the complementary framed portrait of the young woman serving as the head of the figure, suggests a bond in marriage -- and subsequently, in death. It could be read as the silhouette of an old-fashioned radio, also suggesting (as one of my students pointed out) a familial gathering around the radio, with the woman, the man, the family photographs -- baby, soldier, young couple -- joined in life, and death. And it could be read as a clock with the face of the man where the face of the clock should be, as time and life passing. Of course, the Keinholz was chosen because it was a work that is easily read, object by object, and the symbolic meaning revealed; and it is exciting for students to discover how a work of art can "mean." The important lesson to be learned -- that not all works so readily lend themselves to interpretation, and that skilled inquiry means sensing the appropriate basis for interpretation -- came when they were asked, in a written paper, to "read" their own work of art. Overreactions and flights of fancy abounded; Mondrian would have been amazed at the references tc life, death, and biblical themes evoked by his Lozenge in Red, Yellow and Blue, or Picasso at the moralistic interpretation of his Girl Before A Mirror.

Not all of the readings were off the track; for some, their research efforts paid off. This excerpt from a reading of Umberto Boccioni's Futurist work "The City Rises" is based on the student's observations, religious elements used metaphorically, knowledge of the time in which the Futurists worked, and the Futurist Manifesto and artistic purpose -- from her weekly research.

> In The City Rises, Umberto Boccioni's Armageddon conveys the futurist vision in which the urban proletariat rebel against the idea of preserving the past and embrace the modern world. On this "Judgment Day," however, God does not judge the dead, rather the people judge the past and find it wanting. This results in a violent, chaotic overthrow of the past and all it represents.
>
> The primary figures in the work are the large horse in the center of the painting and the man it is about to trample. If we view the horse as a representation of technology and the man as symbolic of nature, our perception of the scene changes from a man being crushed by a horse to the Futurist scenario in which technology (the future) crushes nature (the past)...

A few of the students were also becoming confident enough to begin their papers with disclaimers, such as: "Monet was an Impressionist, and as such, was concerned with the effects of light at different times of the day. There was no [Keinholz-like] symbolic meaning in his work; his Morning Fog was merely an attempt to capture the effects of light at a particular moment in time."

Or, as this student did, they approached the work, not from the perspective of history, or of art movements, but from the standpoint of influences that shaped the artist's work.

> Georgia O'Keefe was greatly influenced by Arther Wesley Dow, who emphasized "flat compositional methods, simplicity of form, repetition of form and line, symbolic or ritual use of colors and shapes, and variation of size or format of a painting to fit the subject." Single Lily with Red reflects this influence...

Although each member of the class was regularly exposed to each of the other eighteen individual works in their post card format (always identified by title and artist) and the student-scholars' readings-as-research -- made more vivid with slide projections of the work being discussed -- were shared with the class, it would be presumptuous to believe that there was much transfer taking place. Students were primarily involved with their own works and their own individual histories; groups that habitually sat together were more apt to know, at least superficially, and certainly to recognize at least three or four other works; students who were more interested in art would naturally make more connections, but there was a need to present problems that would make those connections for the majority of the students.

Although the plot of this story is a historical one, the purposes of the course of study were more than strictly historical. Not surprisingly, however, both the critical and production aspects of the course were to lead to greater historical insights for the students. One of the production problems presented to the students that would serve as the impetus for making more and diverse connections was one having to do with the post-modern practice of appropriation.

This problem was introduced with the following excerpted explanation: Art comes from art! All art builds upon, rejects, adds to, emulates, refutes, or in some way -- negative or positive -- "refers" to the art that went before. No art (or artist) is created in a vacuum. The art historian, Leo Steinberg (1972), said, "whatever else it may be about, all art is about art;" and according to the artist, Robert Motherwell (1977), "Every intelligent painter carries the whole culture of modern paintings in his head. It is his real subject, of which everything he paints is both an homage and a critique." A few essentially unrelated examples from the history of art followed, such as "African sculpture, with its savage forms, had its impact on the art of Picasso; Van Gogh made copies from the work, The Sower, by Millet, Van Gogh painted his own version of The Sower, he then pictured himself (The Painter on the Road To Tarascon) in the manner Millet, Francis Bacon painted his version of Van Gogh's painter, titled Study for a Portrait of Van Gogh, and Brent Wilson has put all of these in one symbolic work; Oldenberg's giant clothespin in Philadelphia 'refers' directly to Brancusi's sculpture "The Kiss."

A very strong element in the new post-modern "style" of the eighties is "appropriation," or the outright and obvious borrowing of works of other artists -- sometimes called "quotations" -- to be used as elements in their own work. In Art About Art (1978) the authors make this statement, "There is clearly an expanded awareness of and interest in art history on the part of artists during the last decades. With art history as their subject, American artists have paraphrased, excerpted, and anthologized other art in numerous styles and forms. There also seems to be an ambivalent attitude toward the historical art -- it is newly presented with either admiration or irreverence or often both."

Throughout the history of art, artists have employed the same themes -- religious, social, humanistic; worked with the same media -- drawing, painting, printmaking, sculpture, etc.; they have used the same symbols; they have arranged, rearranged, flattened, abstracted, distorted the same elements for much the same reason. Ergo: Everything (with the exception of those things that are not yet known) that can be known, learned or taught about the making of art can be known, learned or taught from works of art.

The works of appropriation that students looked at and discussed ranged from the ubiquitous Mona Lisa and one hundred different ways in which she has been quoted and altered, from Duchamp's famous L.H.O.O.Q. to Andy Warhol's *Thirty Are Better Than One*, to Mona in blue jeans, in the manner of Magritte, with the head of Jackie Kennedy, etc., to the works of Peter Saul who translates paintings such as Rembrandt's *The Night Watch*, Duchamp's *Nude Descending A Staircase* and Picasso's *Guernica* into his own particular vernacular. It is important to note the reasons for using the concept of appropriation in the classroom at all, not only because this problem and its resulting activity was to become one of the more important activities that would result in nineteen times one becoming a history, but because those reasons bear on the question of what, exactly, the study of art history in classrooms should be and the many things it can be. For even nineteen times one hundred and one to be an art history, it has to be more than it has typically been, and closer to Bruner-through-Barkan's (1962) concept of art history's being what the art historian does, with differences only in degree.

1. Appropriation is a cognitive act. One learns *about* the work [or works] of art *from* the work [or works] of art -- the parts, content, expressive qualities, etc.

2. Appropriation is a productive act. It directly relates to what artists do, not only in the "Post-Modern" idiom, but what artists have done throughout the history of art.

3. Appropriation is an art critical act. As the critic does in recreating the work in words, the viewer of the newly created work is permitted to see the original work in a new way, or anew.

4. Above all, appropriation is an art historical act. In addition to the cognitive, productive and critical elements, all of which represents some aspect of historicity, appropriation can clarify, amplify and enlarge the work -- the parts, content, expressive qualities, etc. -- in the context of the work of art, the movement, the time in which it was produced, the artist's oeuvre, etc.

In appropriating the work, students would not be merely recreating, but creating a new work and so certain critical/aesthetic decisions, based on a knowledge of the history of the work and the artist, needed to be made. Some of the questions posed in this regard were these:

1. Is the recreation a process of addition rather than subtraction, i.e., have we made changes that add to the work in a meaningful way?

2. Does the recreation clarify or amplify the content? Is a plausible meaning given to the work or is a meaning made clear?

3. Does the recreation clarify or amplify the expressive qualities, style, technique in a consistent manner.

4. Is the new work created in an art historically relevant way?

   4.1 Is the work consistent with the original work; with the artist's body of work;

   4.2 or, if placed in a different context, does it reflect a particular time period or style?

5. Has the recreated work -- as commentary -- made reference to the artist; to the world of art.

Suggestions for appropriation that would need to take into consideration the given criteria as well as things like the artist's special "vision" as seen in the work, the expressive qualities (style, technique) of a work, and the "artistic problems" inherent in the work, and lead to a reexamination or redirection of their research follow -- along with some solutions:

1. Combine the work with another work by the same artist; a different artist. One student successfully exaggerated the artist's style and technique by combining works by two artists, so that from the warmth and soft edges and colors of Bonnard's The Breakfast Room, the view through the window became one of Hopper's cool, hard-edged, and solitary houses. On the other hand, the student who removed the gas pumps and station from Hopper's Gas and combined the remaining elements with another of Hopper's landscapes found that what remained was a perfectly ordinary American landscape, and learned that, by removing the most important element in the painting, she had not only changed the work, but had removed from the work the meaning.

2. Recreate in a different style, e.g., could you do Picasso's Girl Before a Mirror as deKooning might? or, referring to the two most important Abstract Expressionists, Jackson Pollack's Lavender Mist as deKooning might? A recreation of The Biglin Brothers Racing, translating the carefully calculated "realist" style of Eakins into the frantic language of Van Gogh as background, through which the intrepid brothers cooly guide their boat, not only emphasized specific style and technique, but became a humorous commentary on a history of style.

3. Do a series, e.g., could you make a series of works as Monet might, flowers as Georgia O'Keefe might, or continually change one aspect of a work while keeping the remainder of the work unchanged?

4. Do a diptych; a triptych, e.g., the triptych is a common form used by Francis Bacon. Could you add two other panels to one of his single works that would be consistent with the way in which he might extend -- or change -- the meaning you have found in the work.

5. Change the meaning of a work, e.g., what happens to the meaning of the work when the setting remains the same but the actors are changed? Or when the same actors are placed in a different setting, time period, context. By removing the heads of the alienated, automoton-like figures in George Tooker's The Subway and replacing them with the smiling heads of children, the student created a benign atmosphere from one that was tense and ominous, adding to the viewer's understanding of the work, and of the social and cultural context of a particular time, attitude and pessimism in part.

6. Work on a grid or computer-generated graphic idea; use several xeroxed copies to cut and rearrange in Cubist fashion or in a manner of David Hockney's photographic works. Although several students have chosen this approach, slicing a colored xerox copy of Jackson Pollack's Lavender Mist vertically into half-inch sections and carefully rearranging them became one of the more successful ways to amplify for the student both the Pollock and the concept of Cubism.

At least one of the results of this problem -- which was to culminate in three finished works of appropriation -- was that the desired connections began to be made between other works, other artists, other movements. Where, typically, the research papers that were being handed in weekly began with the artist's life, the work or works, a philosophical statement or two -- depending upon their sources (and resourcefulness), and other such necessary trivia, the appropriation problem necessitated their seeing the larger picture. The paradigm example is the one of the student who had been having some difficulty in reading Picasso's Girl Before a Mirror, who began to turn in research excerpts that showed important insights, not only into the nature of art and of Picasso's Girl Before a Mirror, but into the nature of Picasso himself. One such excerpt reads:

> Within each human being, much is locked up and frozen. There are impulses and feelings of which he is unaware, impressions long forgotten, incidents buried far beneath the surface. He can seldom say what precisely is troubling him in the depths. His conscious reactions tell but a part of a larger story.
>
> The world of the imagination provides us with a mirror that enables us to peer into the hidden areas of the psyche.

> Art involves the presentation of an apprehended vision in forms of beauty. The artist is forever struggling to reshape matter in terms of a sensed ideal. He brings together two worlds, infusing the actual with the imprint of the dream (Merchant, 1967).

Her works of appropriation, too, indicate the diligence with which she pursued not only the questions of the psyche, of mirrors, and of Picasso's Girl Before a Mirror, but the history of all of Picasso's images of women, mirrored and otherwise. The works were conceived as a series -- a historic comment on Picasso, his art, and on Cubism. In her first work, the image of the "Girl" in the mirror has been replaced by a figure which is no longer enigmatic, but one -- constructed from two of the "Demoiselles D'Avignon" -- who stares back into the face of the "Girl" in recognition; she is her younger self, her predecessor, her forerunner in the history of Picasso's art and of Cubism. The other works in progress -- planned to replace the original mirror image -- include a totally Cubist portrait, and a more lyrical etching from his later works.

The case of the student and Picasso's Girl Before a Mirror is only one example of a work, chosen because "I liked the colors and the patterns," which gained meaning and importance, both psychologically and historically, and led to explorations into the artist's works and art movements. She may also examine the relationships between Picasso's mirror and the mirror image as an instrument of fantasy such as in Dali's portrait of Gala, in Van Eyck's fifteenth century portrait of Arnolfini and his wife, in sixteenth century Italian Mannerist portraits by Permigianino, in Vermeer's The Artist in His Studio and Velazquez' Las Meninas in the seventeenth. And she might even discover the Baroque and Rococo stage designers who were also fascinated by the visual implications of mirror images.

From this piece taken from Arnason's History of Modern Art (1968), she might be led further to examine a related theme of Picasso's -- the Artist in His Studio -- to:

> the commission from Ambroise Vollard to provide drawings for an edition of Balzac's Le Chef-d'Oeuvre Inconnu (The Unknown Masterpiece), published in 1931. This story concerns a deranged painter who spent ten years painting the portrait of a woman and ended with a mass of incomprehensible scribbles. Picasso's interpretation may show his disbelief in absolute abstraction... He returned to the subject of the painter and his model in a richly coloristic work [1928] which introduces a note of fantasy: reality and illustration are reversed and painter and model become surrealist ciphers, but the portrait on the artist's canvas is a classical profile....

and back to:

> Two key paintings of the 1930s -- Girl Before a Mirror, 1932 and Interior with Girl Drawing, 1935 -- the artist

> plays further variations on this theme. Both have brilliant color and both assimilate classical repose with fantasy and cubist space, through which the early 1930s became one of the great periods of Picasso's career...The magical Girl Before a Mirror brings together Picasso's total experience of curvilinear cubism and classical idealism. The painting is powerful in color patterns and linear rhythms, but above all it is a work of poetry: the maiden, rapt in contemplation of her mirror image, sees not merely a reversed reflection but a mystery and a prophecy. This lyrical work revives the poetry of the blue and rose periods and of his period of classical idealism; it adds a dimension of strangeness to the exotic Odalisques that Matisse painted, and anticipates Braque's haunting studio scenes.

A semester is a very short time, but if the single work, as one of those "stilled moments...[which] put in motion by proper study would expand into years, decades, centuries," can lead a single student to the ideas, not only of Picasso and Cubists, but to Matisse, Dali, Van Eyck, Vermeer and Velazquez, then this work could become "the inspiring center," if not "of a vast historical work" then at least of a small history. And one times nineteen?

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ART HISTORY INSTRUCTION: FROM HISTORY TO PRACTICE

Eldon Katter

Increasingly, art educators are advocating a balanced curriculum model that includes, among other things, instruction in art history in addition to studio production. The use of the phrase "beyond creating" as part of a title by the Getty Center for Education raises the question as to whether the traditional art program concentrating primarily on studio production adequately develops knowledge of art content. Collectively, the theme of this symposium, the tone of the state curriculum guidelines, and the language of the Pennsylvania Art Education Association Advocacy Statement, all strongly suggest that the time has come for the widespread implementation of art history instruction in the state of Pennsylvania. The questions are: Is it happening? Can it happen? Are we prepared to make it happen?

In addition to the much-expected and healthy debates at this symposium on how art history should be defined and approached, there are basic conceptual and research deficits that, unless addressed, may allow art history instruction to remain peripheral in the education of yet another generation of our youth. Such a restrained view of education may eventually result in the degeneration of our culture through the process of involution.

The purpose of this paper is to examine four areas pertinent to art history instruction: (1) methodological foundations of art history as evidenced in the work of art historians, (2) concepts of art history as evidenced in the writings of art educators, (3) research foundations appropriate for relating child studies to art history instruction, and (4) investigations of classroom practices.

Introduction

Joshua Taylor (1966), addressing the historic Penn State Seminar, has said, "...there is no such thing as the history of art. There are, rather, histories of various aspects of art" (p. 46). Art history as a term, then, lacks specificity. In one sense it refers to the work behaviors of artists and information about artists' lives. In another sense it refers to the works of art which artists have produced. In a third sense it refers to the places, times, and contexts within which works of art have been produced. Erickson (1983) describes yet another interpretation of art history. Her definition focuses "...not only on what art historians conclude, but also on how they reach those conclusions" (p. 28). The definition is now extended to the work of the art historians, a process of inquiry.

Given these various conceptions of art history, answers to the question "What is responsible and meaningful teaching and learning in art history?" may likewise lack specificity.

In _The Process of Education_, Jerome Bruner (1960) advises that the curriculum of a subject should be determined by the most fundamental understanding that can be achieved of the underlying principles that give structure to that subject (p. 31). He further suggests that the task of teaching a subject to a child at any particular age is one of representing the structure of that subject in terms of the child's way of viewing things. Since art historians are the individuals whose central concern is with the discipline of art history, and art educators are the individuals whose central concern is with the teaching of art history, a review of the literature analyzing how art historians and art educators perceive the discipline may be helpful in determining the basic structure for the teaching of the subject to learners of various ages. Likewise, an examination of the broad field of research studies in child growth and development may have significance in terms of understanding the child's way of viewing things related to art historical concepts.

How Art Historians Approach Their Work

Art historians, like scholars in other disciplines, are usually specialists in a specific type of research or in a specific area of study. They often write exclusively within their own area of specialization, which may account for the wide range of definitions of art history and certain ambiguities about what art historians do. In examining how art historians approach their work, several methodological approaches become evident. Each makes use of special means toward special ends.

As the History of Objects

One of the most disciplined directions some historians have followed might best be described as the history of objects. This strand of art history has drawn its traditions from the field of archaeology. Max Friedlander, Charles Montgomery, E. McClung Fleming, and Craig Gilborn personify this approach.

Max Friedlander (1932), concerns himself with the art-historical activities of the connoisseur, as does Charles Montgomery (1961), who, in describing an approach to connoisseurship, identifies fourteen operational steps directed toward the object. E. McClung Fleming (1974), concerned primarily with the decorative arts, describes a model for art history which identifies five basic properties of artifacts: history, materials, construction, design, and function; and four operations to be performed on the properties: identification (including classification, authentication, and description), evaluation, cultural analysis, and interpretations. Craig Gilborn (1978), working out of the study of popular culture, identifies three basic operations for art historians: description, classification, and interpretation.

In general, their methodology consists of assembly of a number of objects distinguished individually and by class, their careful description, and their organization into a sequence on some determined principle so that they form a continuity or ordered unit in our knowledge.

Emphasizing objective research, thoroughness, and systematic study, the methodology has generally proved to be the basis upon which much of art history is constructed. The capacity for making visual discriminations and specific visual discriminations and specific visual distinctions becomes crucial to their work.

As the History of Form

Hand in hand with the history of the objects of art is the notion of art history as the history of form. This strand of art history has been spurred on by its appeal to the field of art criticism. It came into its own at a time when formal concerns were a major interest of the artist. The formal aspects of a work of art become the major content of the study and the decisive feature in organizing groups and sequences. The writings of Wolfflin (1913, 1932), in which he creates a vocabulary for formal happenings, is essential to this approach. The art historian and critic Roger Fry (1927) was instrumental in applying Wolfflin's theories to the understanding of contemporary art. Fry's 1927 work, Cezanne, A Study of His Development, exemplifies this approach to art historical documentation.

As the History of Style

Closely related to the study of art history as the study of form is the approach to art history as the history of style. To Meyer Schapiro (1953) "...style is the essential object of investigation" (p. 287). He sees style as a criterion of the date and place of origin of works, and a means of tracing relationships between schools of art. Styles becomes a quality and meaningful expression through which the personality of the artist and the broad outlook of a group become visible.

As the History of Ideas

A fourth approach to be identified in the diversified art historical discourse is the description of art history as the history of ideas. This strand of art history has drawn its tradition from the field of comparative literature and the broad field of the humanities. Panofsky (1955) has written about art history as a humanistic discipline in Meaning in the Visual Arts. He suggests that the objects of art history come into being by a process of "recreative aesthetic synthesis" (p. 20). The generalizations drawn by means of this kind of study are largely speculative, and are dependent on continuous application of comparative values.

As the History of Culture

Another identifiable strand among the many histories of art might be called the histories of culture. This rather popular approach stresses the interaction between social systems and art. This stand draws its traditions from the fields of sociology and anthropology. In this type of study of art history, art serves as a useful key for the study of society. Art is seen as the manifestation of a social condition. To understand change in art, one must look for the source in a changing society. Historians using this approach use art to give evidence of and to illustrate the nature of social condition or change.

The work of Mark Roskill, Alan Gowans, Douglas Fraser, and Jules Prown serves to identify this approach. Roskill (1976) discusses the origins and growth of art history as a science with definite principles and techniques, rather than a matter of intuition or guesswork. He suggests that art history overlaps with a number of other areas such as anthropology and sociology. He points out that works of art are part of the society from which they spring and one cannot learn about one without learning about the other (p. 11).

Gowans (1974) acknowledges the contribution that sociological inquiry might make to our understanding of art history when he states that "...historic arts must be studied in terms of their original social function" (p. 101). Douglas Franse (1966) is an art historian who specializes in primitive art. He believes that "...art history endeavors...to reach an understanding not only of the forms and meanings of an object, but also ultimately of the entire culture from which it came (p. 34). Jules Prown (1982) describes his work as an art historian as progressing through three stages: description, deduction, and speculation. Each stage is characterized by several steps. He maintains that style is inescapably culturally expressive, and that the formal data embodied in a work of art is therefore of value as cultural evidence (p. 11).

As the History of Symbols

The history of art as the history of symbols, iconography, is also a distinctive strand among the many approaches to art history. Subject matter becomes an important part of the works content as the iconographist attempts to restore the literal meaning and the significance of the symbols in the work. The iconographic search can be an intense investigation through archives and obscure sources to determine the true meaning of a puzzling depiction. In his introduction to *Studies in Iconology*, Panofsky (1939) presents a thorough analysis of this area of this area of specialization which interprets the representational aspects of art works.

As the History of Artists

The biographical approach is perhaps the most pervasive stand among the histories of art. The history of the artists' intimate, personal life has popular appeal.

As the History of Personality

Closely related to biography is the approach to art history as a type of psychoanalysis. Meyer Schapiro (1952, 1967) introduced psycho-analytic theory in this documentation of Cezanne's work.

Summary

Given the many and diverse methods that art historians employ in scholarly inquiry, if one were to have to answer the question of what art history really is, one would have to say that it is all of these things, carefully balanced and modified. While the specialist is surely justified in following any one of these diverse methods, one cannot do so without some awareness of the other possibilities. Certainly, given the purpose of this paper, it seems appropriate to conclude that for a young student to be introduced to the study of art through only one of these approaches would leave that student with a distorted view of history and an inadequate experience of art.

Art historians use general historical methods, but deal primarily with works of art with support from a wide range of literary and other primary sources. They touch all time periods of history and all locations of human culture as they identify, verify, describe, and catalogue art works. They look at subject matter, formal qualities physical and technical properties, function, expressive meaning, and style. Although they might be influenced by social, political, economic, or religious issues, they attempt to be totally objective as they work toward recreating art works and reconstructing contexts, meanings, and functions through examining the cultures that surround works of art both past and present. They trace iconography, make attributions, analyze styles, synthesize, and provide interpretations as they produce and present knowledge about works of art. They make discriminating visual distinctions and judgments. They make an infinite series of analogies and are attentive to reciprocal visual and literary metaphors of form and content. Their work can be seen as creative in that they invent ways, often through metaphorical connections, to make the strange familiar. In short, they use all the best of the basic general education skills in all phases of their work.

How Art Educators Define Art History

Recent studies by art educators which examine the discipline of art history include works of Mary Erickson, Graeme Chalmers, and Edmund Feldman. Erickson (1974) has analyzed the writings of prominent art historians which are taken to be cases of art history. Her findings describe art history within an organizational structure characterized by several distinctions: essential research, interpretation, and explanation.

Her broadest distinction describes those activities engaged in to account for art historical events - essential research. According to Erickson, essential research refers to "those activities engaged in to establish essential data for art historical accounts, i.e., specific factual claims about the appearance, authorship, date, provenance, technique, or function of particular works of art" (p 10). Within the general activity of essential research are the more specific activities of description and attribution.

The art historical activity of description is directed at investigating individual works of art. The methods Erickson identifies for establishing descriptive claims include measurement, observation, comparison with ordinary visual experience, empathy, and recording of findings (p 153).

The art historical activity of attribution is directed at investigating individual art historical events. The methods considered necessary for building attribution cases include description, seeking and weighing evidence, comparing art works formally and hypothesizing (p 153).

Interpretation activities lead toward explicating the meaning of particular works of art. Erickson distinguishes two kinds of interpretation - formal interpretation and iconographic interpretation. The art historical activity of iconographic interpretation, directed at investigating individual art historical events, employs the methods of hypothesizing, description, and attribution.

"Formal interpretation relies more heavily on formal aspects of the works as evidence. Whereas iconographic interpretation relies more heavily on the representation aspects of the work under investigation" (p 154).

Explanation refers to the activities engaged in to account for change among art historical events. Within explanation activities, Erickson distinguishes between generalized and particularized explanations:

> "Both generalized and particularized explanations are activities directed at investigating a number of art historical events. Both result in explanations of art historical change. Both are built on evidence about art historical events, including essential research claims and interpretations. However, generalized explanation makes particular use of evidence of regularity among those events. Questioning of evidence is important in building either sort of explanatory case. Generalizing is an essential method for building generalized explanations, while judging significance and identifying influence are essential methods for building particularized explanations" (p 155).

Based on her dissertation findings, Erickson advocates teaching art history as a discipline based on the behaviors of art historians. She describes a methodology for teaching this approach to art history in her article "Teaching Art History As An Inquiry Process" (1983).

For curriculum purposes, Feldman (1980) recommends that art history be thought of as a species of anthropology. He is critical of the chronological method of presentation of art history and believes that the study of art history would be more popular in the schools if it were conceived of and taught in much the same way as anthropology approaches the study of mankind. "Our students need tools to recognize, appreciate, and cope with the plethora of cultural forms and expressions that a complex civilization generates" (p 8). This view of the teaching of art history is shared by Graeme Chalmers (1978). Chalmers has reviewed the literature in sociology, anthropology, and art education as it relates to art history. His examination provides several useful models for the study and teaching of art history. He notes that the traditional approach to the teaching of art history places emphasis on the development of Western art, particularly the great monuments. "There is typically a major emphasis on styles, names of artists, dates, places, and slide recognition of the masterpieces in the history of Western (European) art before 1960. At the same time, instructors may claim that appreciation is the major goal" (p. 18). Chalmers advocates giving attention to popular and folk arts of many cultures and recommends an interdisciplinary focus organizing art historical studies around such themes as "art and religion, art and social status, art and politics, art and technology, art and economics, art and decoration, etc. (p 24).

The Indian sociologist Mukerjee, the art historian Moffat, and Haselberger, an Austrian ethnologist, are the three writers Chalmers identifies as providing useful models. Mukerjee (1954) lists as the proper subject matter for inquiry in the arts: (1) the social and ideological background of the artist; (2) the individual artist's original achievement and the art tradition; (3) the form, motif, and theme of art in relation to the precise historical setting; and (4) the acceptance or rejection of the art object.

Moffat (1969), an art historian writing in the field of art education, has published a checklist for looking at any work that attends to: (1) content - the idea expressed; (2) form - the vehicle used to express the idea (materials, specific form, use of space, texture, mass, color composition); and (3) environment - the historical background, including the artist's historical placement, cultural background, national or ethnic characteristics, philosophic or religious currents, etc.

Haselberger (1961) has proposed a detailed process for the study of art that involves four primary tasks which are summarized for her list as:

1. Detailed systematic study of individual art objects. Such a study should describe the genesis and structure of the subject, establish its spatial and temporal classification, and analyze its place within the whole culture.

2. The artist's biography. Biographies should include a chronological account of all important events in the artists' lives. It should also trace the development of their styles and characterize their creative abilities. Accounts of the influences exerted by their work are also desirable.

3. Study of art in the whole structure of the culture. Which objects are considered works of art by ethnological peoples? What is the role and influence of the artist? How are art, economy, social organization, and intellectual life interrelated?

4. The history of art. Even if their work concerns ethnological cultures, the investigators of art eventually move into problems of time and space. They establish dates (at least relatively) for art objects, and assign them to a particular locality; they trace related complexes and describe their casual and dynamic inter-relations. Further, they sift out the pioneering, historically significant artists and works of art, and seek to identify periods and specific trends through time (p 343).

How Developmental Research Relates to Art History Instruction

Joshua Taylor (1966) believes that the proper place to begin the study of art history is with the works themselves (p 51). He stresses an education to expand the child's perceptual and language skills and the intensification of experiences with works of art. Perceptual and linguistic development, then, become significant areas of investigation when related to works of art. Developmental studies of space and time concepts are also significant areas of investigation, as are research studies related to cognitive learning styles.

Linguistic Development

Descriptions and collections of childrens' verbal responses to art are becoming a significant part of the literature of art education, but patterns of development have not been established nor have such responses been related specifically to art history. The work of Howard Gardner and his colleagues has importance for the teaching of art history, although there have been no specific relational studies. The finding that primary children are able to make correct selections when a linguistic metaphor is depicted in the context of a picture is significant for finding ways to approach interpretation (Gardner, Winner, and others, 1979, p 72). Equally important in establishing a sequence for teaching interpretation is a finding in a later work by Winner (1982). She reports: not until the middle years of childhood do children spontaneously notice expressive properties in works of art (p 110).

Burkett's (1986) report on a developmental sequence of children's verbal concepts in art is significant for the teaching of art history and worthy of further study. Parson, Johnston, and Durham (1978) have also studied the development of children's artistic responses. They have focused on responses to topics of representation, subject matter, feelings, artistic intent, color, and evaluation. They begin to approach a state theory, but it is hardly analogous to the familiar steps of children's graphic expressions.

Perceptual Development

The perceptual foundations of art history instruction do not exist, as such, in the literature of the field. One must look to studies done in relationship to other areas of art instruction and then determine if they have any significance for teaching of art history. At a very rudimentary level, two such studies might be worthy of investigation. Arnheim's (1969) categories of perception might be helpful in explaining the perceptual process entailed in art history. The use of observation, description, selection, and generalization seems appropriate for almost all areas of art instruction. Bruner's (1958) four stages of discriminate perpetual decisionmaking is initiated by a cursory primitive scanning, proceeds to a seeking of relevant cues, is followed by the formation by a tentative categorization, and concludes with a confirmation that results in a final categorization. The process involves a progression away from merely subjective, cursory responses to greater discriminatory powers that result in a judgment based on evidence that has been examined. The process seems very close to art history. These two examples should suffice to illustrate that there is a need to survey the literature in this area and to analyze the studies in relation to art history instructional needs.

Learning Style Theory

Lovan-Kerr's (1983) study relating art criticism methodologies and aesthetic perception to cognitive learning styles may have significance for art history as well. A better understanding of the influences of learning style in responding to art could be an important step toward the development, teaching, and learning of art history. Housen classified museum visitors into five learning types and recommended specific tour methodologies to accommodate the different styles.

Summary

There are numerous studies in the literature of art education that have implications for art history instruction. However, application of data from such studies will require careful attention to the qualifying variables. Despite these studies, there is no developmental framework for art history comparable to documentation in child art.

However, the implementation of art history instruction should not be dependent upon the existence of a developmental model. The problems that have come from relying on a model of children's graphic expressions developing through a series of linear, age-referenced steps is well documented (Wilson and Wilson, 1982). As Martha Taunton (1982) concludes, "observation and research are beginning to indicate that we underestimate children's capabilities" (p 106). We should assume that young children can enjoy art history and then adopt a strategy that insures that they do.

Even though children do not develop abstract concepts that are important for historical understandings until their teens; and even though they lack a concept of historical causality and historical chronology; young children do understand clearly the concepts of before and after, long ago and just a little while ago. There seems to be no valid reason for postponing the teaching of art history until the teenage years. Young children have developed many cognitive skills that are important for the enjoyment of art history instruction.

Nevertheless, a general frame of reference of art historical understandings would be helpful. As an initial step toward this end, a rudimentary analysis of art history behaviors based on Erickson's art history inquiry process, Bloom's Taxonomy of Cognitive Objectives and Piaget's Stages of Cognitive Development follows.

A RUDIMENTARY ANALYSIS

A PLAN FOR A TAXONOMY OF ART HISTORY LEARNING BEHAVIORS

Erickson's Art History Behaviors	Bloom's Taxonomy of Cognitive and Affective Objectives	General Skills	Piaget's Stages Of Cognitive Development
Reception*	Receiving Awareness Willingness to Receive Controlled Attention	Curiosity Recognizing an object as art and as being worthy of study Paying attention Expressing interest	
Description	Perception Knowledge of Specifics	Observation Perception Identification Discrimination and Differentiation Measurement Quantification Comparison with ordinary visual experience Recording of descriptive findings	Pre-Operational Concrete Operational 7-11
Reconstruction	Knowledge of Ways and Means Comprehension Translation Extrapolation	Imagery and Visualization Causality and Conservation Translation	Concrete Operational 7-11

Attribution	Knowledge of Ways and Means Knowledge of Universals and Abstractions	Classification Generalization Seriation Seeking and weighing evidence Comparison Hypothesizing Orientation in time and space	
Iconographic Interpretation Formal Interpretation	Comprehension Analysis Synthesis	Constructing metaphors and analysis Separating essences from their concrete embodiment to conceive general meaning Abstraction Speculation Summarizing Symbolization Empathy	Formal Operational 11-15
Generalized Explanation Particularized Explanation	Synthesis Evaluation	Generalizing Predicting Transformational Imagery Judging significance	

*added by Katter

Approaching the Question of Classroom Practice

What then might represent meaningful content in art history? The Georgia State Department of Education (1982) recommends a number of specific learning objectives and classroom practices. Basically, it recommends that the study of art history include the study of major works, artists, and movements in the student's own culture as well as other cultures, both contemporary and historical. Classroom methods should provide contact with great works of art leading to an increased understanding of human ideals and aspirations. Appreciation of the heroic, comic, and tragic in human affairs is also advocated as an outcome of art history instruction. The broad spectrum of art works used should provide contact with great works of art leading to an increased understanding of human ideals and aspirations. Appreciation of the heroic, comic, and tragic in human affairs is also advocated as an outcome of art history instruction. The broad spectrum of art works used should provide examples of human courage, endurance, and achievement. The approach to teaching should be such that the student will come to recognize major historical periods, works, artists, and styles. A program should bring students into contact with clear, interesting writing of discourse explaining technical discoveries and historically important innovations. Relationships between particular art movements and other historical or sociological events are considered to be important understandings to be developed, as are the connections between art styles and life styles from different cultures and historical epochs (p 21).

Erickson (1983) in "Teaching Art History as an Inquiry Process" and Erickson and Katter (1981) in the game rules for Artifacts and How Do You Do Art History? present the following sequence of exercises for art historical inquiry which can be the basis for a variety of activities and modified for various age groups. They parallel the principles that give structure to the discipline of art history.

1. Reconstruction. Art works do not always survive into the present in their original form and condition. Reconstruction is the process of verifying that the present work is unaltered, or discovering the original appearance of the object. Select a well designed artifact or visual which is in need of reconstruction. Ask students: is it complete? If not, what is missing? Is anything added? Has time changed its appearance? How? Does it look the way it did when it was new? How could you make it look "almost new"? How could you find out how it is supposed to look or how it looked when it was new?

2. Cataloging. Cataloging is the process of systematically recording basic information on existing works. Looking only at the appearance of a series of ten postcard size reproductions, put the entire set into chronological order. Confirm and/or correct your order by checking the data on the back of each piece.

3. Connoisseurship. Connoisseurs are persons who are so familiar with works in specialized areas (certain times, types of objects, artists, nationalities) that they are able to place unidentified works according

to time, place, or artist. Familiarize yourself with a set of works. Identify interesting and characteristic details and make a note of them. Examine other works outside your set and look for the same characteristic details.

4. Description. In order to draw any conclusions about a work, it is important that it be very carefully examined. A description is a verbal report of careful observation. Select an art work or reproduction which interests you. Can you determine through what process(s) the original work has produced? Inventory in detail of formal elements (line, shape, color, value, texture) in the composition. Do not interpret. Limit your description to what others could also easily see if you simply pointed to it.

5. Date attribution. Dates are established for works by appeal to several types of evidence. Works might continue a tradition established earlier. Works might initiate a development which succeeded them in later works. They might reflect events of a particular era. Hypothesize a date for when a particular work was done and build an argument with evidence to support your conclusions.

6. Historical interpretation. Interpretation is a process of objectively finding meaning in art works. Historical interpretation is finding a meaning which could have been expressed and understood in the era when the work was produced. Iconographic interpretation depends largely on subject matter for its evidence. Select an art work or illustration from this century whose meaning (mood, tone, significance, point) intrigues you. Activate your memories and consult other sources to help you reestablish the major events, circumstances, and values of the times when this art was produced. Interview an older acquaintance or relative about that time period. Are there symbols, metaphors, or themes in the work? Do the formal elements or the composition suggest an attitude or feeling? Propose a single sentence interpretive statement of the meaning, point, or significance of the work. See if you can support that conclusion with detailed formal, representational, and contextual evidence.

7. Narration/explanation. Changes which occur through time can be explained by connections drawn through a series of identified influences, traditions, and innovation. Such an explanation takes the form of a narrative account. Change can also be explained through discovery of regularities which suggest laws or principles. Such explanations are sometimes called scientific. Examine a set of ten postcard reproductions in chronological order. Can you identify any style groups (sequential, parallel, or overlapping)? Do you notice any transitions, progressions, cycles, or revivals? How might changes in the works have been influenced by world events, technological developments, or attitudes toward life? Can you tell the story or present the principles which explain the changes you find in the series of art works?

8. Scholarship. A scholar is aware of other work done in the area being investigated. He/she critically examines related literature to point our inaccuracies or weaknesses and also to find valid theories and conclusions which support or force re-evaluation of the position being developed by the investigating scholar. Research the literature on commercial design and illustration in the 20th century. Prepare a history of sheet music design. Present this history to other scholars in your class.

Summary

Historical concepts do not develop magically. A child who has enjoyed dramatic stories of "heroic" artists living in distant times and strange places; who has built a model of a pyramid or a Greek temple; or who has constructed a loom, woven a tapestry, painted a portrait or made handmade paper will be in a better position to develop more sophisticated historical concepts for later, more serious study of art history than the child to whom all of this is a blank.

For young children, art historical content should be embodied within the concepts that they have already developed. The content of children's everyday experience yields the basic concepts we use to make sense of humanity: love/hate; fear/security; good/bad; courage/cowardice; power/weakness; oppression/freedom; punishment/reward; generosity/greed; resentment, anger, revolt, ambition. These themes can be found in a wide range of art works that would appeal to learners of all ages.

Using concepts derived from immediate experience will help to make the world of our artistic heritage more meaningful. In the history of art there are real heroes who did great things and children can enjoy learning about them. We do not have to falsify. We have to simplify for storytelling. Content about art works and artists should consist of real events, real characters, real times, and real places. The events should be dramatic, told within the framework of humanity - such as artists' struggles against oppression, poverty or ignorance; and artists' struggles with ideas and materials.

The history of the work of art historians is filled with fascinating "detective stories" that could be retold for children's comprehension and enjoyment.

For other approaches to the teaching of art history, we might also look at ways in which children naturally inquire about the real world. Children seem to have a fascination with apparently random details. They collect things such as baseball cards, rocks and stamps. They pursue endless facts about all kinds of trivial things that impinge on their awareness. Organizing, classifying, grouping, cataloging, describing and explaining collections of artifacts, advertisements, postcards, logos, and inexpensive art reproductions would be a good foundation for developing interests in art history. Children are also fascinated with the extremes or limits of reality. They want to know who really was the tallest, the smallest, and the fastest. To them, The Guinness Book of World Records is one of the "Great Books." Compiling lots of "world records" about art and artists engages children in early historical inquiry.

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Finally, the activities presented in Mommy, It's a Renoir! (Wolf, 1985) offer promise for introducing young children to the serious study of art history.

Conclusions

The general state of art history instruction as it appears in the literature is one of diverse interpretations and diffused methodology. There are few specific cues for classroom implementation. The theoretical and research deficits are but yet a further indication of our preoccupation with artistic production. There is some evidence that this trend is changing, but there is a need for a large body of research-based questions that have yet to be asked.

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SYMPOSIUM SCHEDULE

Friday, November 7, 1986

11:00 A.M. to 12:00 Noon	Participants arrived at King's Gap
12:00 Noon to 1:30 P.M.	Lunch, Welcome, Introduction, Announcements
1:30 P.M. to 2:30 P.M.	Dr. Danielle Rice
2:30 P.M. to 2:50 P.M.	Mrs. Diane Brigham
2:50 P.M. to 3:20 P.M.	Refreshment Break
3:30 P.M. to 3:40 P.M.	Ms. Bay Judson
3:40 P.M. to 4:00 P.M.	Ms. Kimberly Camp
4:00 P.M. to 6:00 P.M.	Dinner and Relaxation
6:00 P.M. to 9:00 P.M.	Informal Discussion in Lounge

Saturday, November 8, 1986

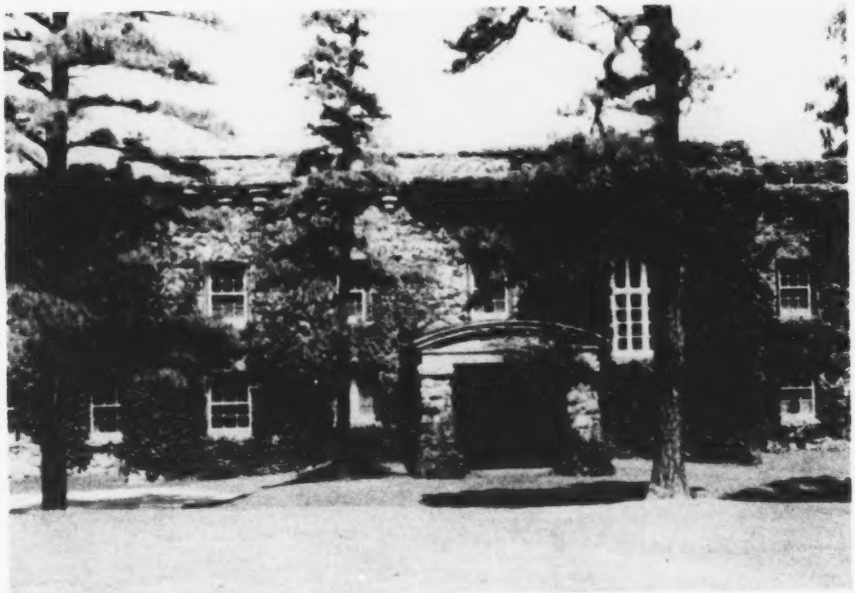
7:00 A.M. to 8:00 A.M.	Breakfast
9:00 A.M. to 9:00 A.M.	Mr. Earl McLane
9:20 A.M. to 9:40 A.M.	Dr. Ron Mitra
9:40 A.M. to 10:00 A.M.	Dr. Albert Hurwitz
10:00 A.M. to 10:30 A.M.	Refreshment Break
10:30 A.M. to 10:50 A.M.	Mrs. Judith Meinert
10:50 A.M. to 11:10 A.M.	Ms. Jennifer Pazienza
11:10 A.M. to 11:30 A.M.	Ms. Mary Louise Ford
11:30 A.M. to 11:50 A.M.	Ms. Jackie Thomas
12:00 Noon to 1:00 P.M.	Lunch
1:00 P.M. to 2:00 P.M.	Dr. Brent Wilson
2:00 P.M. to 2:20 P.M.	Dr. Mary Erickson
2:40 P.M. to 3:00 P.M.	Mr. Clyde M. McGeary
3:00 P.M. to 3:40 P.M.	Refreshment Break
3:00 P.M. to 4:00 P.M.	Mr. James Vredevoogd
4:00 P.M. to 4:20 P.M.	Dr. Joseph B. DeAngelis
4:20 P.M. to 7:00 P.M.	Relaxation and Dinner
7:00 P.M. to 9:00 P.M.	Informatl Discussion in Lounge

Sunday, November 9, 1986

7:00 A.M. to 8:00 A.M.	Breakfast
9:00 A.M. to 9:20 A.M.	Dr. Mary Burkett
9:20 A.M. to 9:40 A.M.	Dr. Barbara Fredette
9:40 A.M. to 10:00 A.M.	Refreshment Break
10:00 A.M. to 10:20 A.M.	Dr. Marjorie Wilson
10:20 A.M. to 10:40 A.M.	Mr. Eldon Katter
10:40 A.M. to 12:00 Noon	Evaluation and Planning
12:00 Noon to 1:00 P.M.	Lunch
1:00 P.M. -----	Participants Depart King's Gap

Collected Papers
Pennsylvania's Symposium III
on the
Role of Studio in Art Education

King's Gap Environmental Education Center
Carlisle, Pennsylvania



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Joseph B. DeAngelis, Editor
1989

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Collected Papers
Pennsylvania's Symposium III
on the
Art Education and Art History
Role of Studio in Art Education

King's Gap Environmental Education Center
Carlisle, Pennsylvania

Joseph B. DeAngelis, Editor

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Bureau of Curriculum and Instruction
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Harrisburg, Pennsylvania
1989

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January, 1989

This publication has been edited in keeping with the form and style of the first and second Kings Gap Art Symposia; the first, May, 1986, addressing The Role of Aesthetics Aesthetics and Art Education, edited by Dr. Evan J. Kern of the Kutztown University, and the second, November, 1986, focusing on The Role of Art History in Education, edited by Dr. Joseph B. DeAngelis of the Pennsylvania Department of Education. Special recognition is given to Mrs. Shirley Sturtz-Davis for her role in helping to edit this edition.

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PREFACE

Hidden away among trees, atop South Mountain and almost within view of Carlisle, Pennsylvania, is King's Gap Mansion. Built by the Cameron family at the turn of the century, 1910, the Mansion now serves Pennsylvania's Department of Environmental Resources as an environmental education site. Ideal for small groups to focus their effort and work apart form the distractions of busy government and academic life, King's Gap provided a site for three Pennsylvania art education symposia. This document is one outcome of the third symposium addressing the role of the studio in the art education process.

Pennsylvania's long history of leadership and program development in art education is a point of great pride. Individual efforts as well as those of the Department of Education trace more than a century of art education programs. Over the past decade, and even recently, we have witnessed events and changes in art education, especially those that serve to bring about a more balanced approach to art curriculum. Such a balance is now working to include art history, aesthetics, and art criticism among the traditional program elements that serve studio performance. The King's Gap symposia were structured to provide a scholarly setting for selected leaders of Pennsylvania's art education community in order to address problems and set the process of future discourse and program action into motion. Position papers, required of all invited participants, and developed and presented for discussion at the symposium, reflect that scholarly effort and are contained herein.

Clyde McGeary

Joseph B. DeAngelis

INTRODUCTION

The May, 1986, Kings Gap Art Education Symposium on Aesthetics and Art Criticism and the November, 1986, Kings Gap Art Education Symposium on Art History set patterns of intellectual activity, by both formal and informal means, at a third invitational symposium, entitled The Role of Studio in Art Education . Held in November, 1987, selected art education leaders and practitioners once again presented, or reacted to, ideas about the profession and pertinent issues relating to student activity as it might represent a balanced component of the art education process.

This latest symposium, as with the first two, also was held at the Kings Gap Environment Resource Center near Carlisle, Pennsylvania. The November 19 through November 21, 1987, meeting was planned and managed by the Division of Arts and Sciences, Bureau of Curriculum and Instruction, Pennsylvania Department of Education.

Numerous scholars from within and beyond the Commonwealth of Pennsylvania were invited to participate by preparing and formally presenting position papers on the general topic of studio-a major stipulation for acceptance of the invitation. As with the first and second symposia, this stipulation was unique in that it ensured that all participants would assume active scholarly roles. That assumption proved to be correct.

This symposium construct had a single form: each participant would present a paper followed by questions, reactions and criticism from the other participants. The symposium moderator, Evan J. Kern, Dean of the College of Visual and Performing Arts at the Kutztown University, limited each presenter to an allotted time. There was, however, no limit on the length of the paper presented.

Keynote papers were presented by Brent Wilson, professor, School of Visual Arts, The Pennsylvania State University and Mary Erickson, professor, Art Education Department, Kutztown University of Pennsylvania.

The overall time schedule for the two and a half day symposium allowed ample time for continuance of discussion in the more relaxed atmosphere of every mealtime and some open evening hours.

During the symposium's opening luncheon, remarks, setting the tone for the agenda, were given by Clyde M. McGeary, Chief, Division of Arts and Sciences, Pennsylvania Department of Education, to whom credit is given for originating the tri-symposia concept.

Presentation of the papers were then made. Short descriptions of each paper follow on the next few pages. All papers published herein are presented in the order in which they were given.

The first keynote presentation, Studio-Based Scholarships: Making Art to Know Art, was given by Brent Wilson. In his paper, Wilson contends that studio activities have been the principal activity of art education classrooms for 250 years in America. Now, with the advent of discipline-based art education, the role of studio activity has been called into question. In the paper, it is argued that studio activities should continue as the principal component of the art classroom, but that it will be necessary to replace most current studio instructional practices with what is called "the scholarship of making." Wilson states that intellect is lacking in many art activities. If intellect becomes an ingredient in school art making (through the process of "recreation" of the themes and ideas of important works of art) then studio activities should remain the principal component of art education.

Bay Judson read a paper entitled Master Teachers at the Carnegie. Her paper deals with art education at the Museum of Art, Carnegie institute between 1928-1975. Judson describes the stated pedagogical methods and philosophies of three master teachers and their director. She reviews salient characteristics of the program, some of which include: the honor of being selected on the basis of talent; the large numbers of students in each class; a triple emphasis on creativity, realistic drawing, and high moral purpose.

Mary Burkett's paper explores the concepts inherent in the studies experience. She suggests developmental levels appropriate to the introduction of these concepts in her paper The Place of Studies of Studio in a Developmental Curriculum in Art Education.

The Role of Studio Art in Art Education is to Develop in Students the Power of Expression While they Experience the World as Artists of Integrity is a paper by Maggie Battalino. She contends that through training and direction in studio art, students can develop the power of expression and the refinement of the human soul.

Computer Graphics Overview,a paper by Thomas Porett, describes the computer, configured as an artist's workstation, as a powerful tool and catalyst for visual thinking. He claims that the computer is a flexible, ranging multipurpose image making device, with capabilities ranging from relatively simple flatwork, to animated three dimensional sequences. It can effect significant influence in the conceptual creative process, primarily because the adaptive nature of the computer allows the "personality" of the tool to be molded or radically altered.

Ron Mitra's paper, From the Horse's Mouth presents the result of a survey taken in two high school art classes in one district. The object was to test students' motivation and interest in critical and theoretical issues related to their art work, art history and views of the connection between art education and possible vocations. He believes the survey done extensively could provide insights into student reactions and changes in secondary level art education.

Retaining Traditional Values: Incorporating Community History and Culture into the Public School Studio Art Program, a paper by Chet Davis, addresses the effects of media oriented pluralistic society upon the value systems of adolescents.

We believe that educators must make an attempt to understand how the students perceive themselves and their place in society and how that affects the way they look at art. Davis suggests that a DBAE art program which incorporates local heritage and culture can accomplish visual literacy goals while helping to develop sensitive, creative students.

Barbara Weinstein, in her paper, Studio Art: Are We Looking in the Wrong Place for a Culprit? advances the notion that art production, properly handled, is the best "care" for the kinds of students who elect art education, their educational foundations as well as what happens to them when they enter teaching. Weinstein contends that a studio oriented background and DBAE are closer than one might suppose.

A concern with the craft of handmade paper within the framework of questions and issues related to art history, art criticism, art production, and the philosophy of art are highlighted in Eldon Katter's paper entitled Art Production: A Balanced Curriculum Approach to Teaching the Craft of Homemade Paper. In his paper, historical relevance, aesthetic concerns, critical considerations, and philosophical issues are viewed as an integral part of production. He explains that a balanced curriculum in art education can include content relevant to history, criticism, aesthetics, etc. without consuming additional instructional time.

In her paper, How to Use Art Reproductions With Coordinated Lessons to Inspire Students to do Bolder and More Individual Work, Marilyn Simon suggests that when the method is handled with care, the use of art reproductions can bridge the gap between spending class time on studio art and spending it on "Getty-style" art education. The paper details the series of confidence-inspiring messages Simon gives her elementary students to "rev them up" each September and three successful lessons using the reproductions as a take-off point for creating original student work.

Making and Beyond: Implementing A Balanced, Sequential Art Education, a paper by Lola Kearns, addresses some issues that must be considered if an expanded and more substantive art education is to be available to all students, including those with handicaps. Particular attention to paid to the process of designing (a) a curriculum appropriate to the developmental levels of the students as individuals and groups, and (b) an in-service program which would assist educators in their efforts to provide a more meaningful art education for all students. A structure, in the form of a matrix, is offered as an outline model for attending both of these needs.

Kearn's paper provides direction for art educators interested in establishing art education as a balanced, sequential subject conducted and recognized as a discipline.

James Vredevoogh's paper entitled Getting Beyond Lowenfeld:--Art Teaching and Perceptual Development discusses a shift toward new ground in art education away from the "Academy" model of the past as well as from the self-directed "Process" approach of Viktor Lowenfeld. He contends that Lowefeld, represents a reaction against the sophistry of the academy but also fails to see the

Socratic investigatory approach of the Bauhaus as appropriate for the learning/ teaching of children. Through two "models" Vredevoogh attempts to demonstrates the "Discovery" method of teaching, and concludes with recommendations for bringing about a "New" art education beyond both the academy and the Lowenfeld models.

Barbara Fredette's paper, To Shun the Frumious Bandersnatch: A Critique of the Biography of a DBAE Lesson is a critique of an article that appeared in "Studies in Art Education." The article addresses the "conceptual core of a discipline-based art lesson." The material presented in the article is examined through four questions. According to Fredette, other examples of DBAE forced literature as well as good educational practices are referred to in this examination of the application of the precepts of DBAE. One of the conclusions that is reached is that much of what is apparent at this micro (application) level of DBAE appears to be questionable in terms of good educational practice. The "Stimulart" that is proposed in this process is not an adequate substitution for authentic child art. "'Tis not brilling" states Fredette.

The second keynote speaker, Mary Erickson, proposed two guidelines which might be used to assure balance among disciplines within the art curriculum in her paper, Balancing the Art Curriculum: Art Production, Art History, Art Criticism, and Aesthetics. She presents two extreme possibilities for balancing the four art disciplines. Erickson states that the traditional balance among disciplines in art classes certers around one dominant discipline and that discipline is art production. This paper addresses two extreme possibilities for balancing the four art disciplines.

Kenneth Cutway's paper entitled, Teaching Creativity Within the Context of the Studio Arts examines creative activity and behavior as a traditional part of the art curriculum. This paper addresses concerns about gaining art criticism, aesthetics and art history at the expense of creativity. He suggests that the creative process is fundamental to the studio arts, that the studio arts are the prime element in DBAE and both are essential to the academic success of all students.

As a sequel to his previous papers presented at Kings' Gap Symposiums, Al Hurwitz read The Role of Studio Activity in a Discipline-Based Art Education Context. In his paper, the role of direct experience with art media is reaffirmed in a review of the history and nature of DBAE. Hurwitz discusses the problems of defining the term "discipline based art education," and his present position as the more divisive force in the history of art education. Hurwitz accepts the role of criticism, aesthetics and art history as vital components for an art education of greater substance than that which currently exists in most schools; but places the role of studio activity in a general position. he claims that the studio is an effective catalyst for conveying information because it reflects the training, inclinations and traditions of the art teachers profession.

Mary Stewart's paper, The Hacker and the Vegematic: Thoughts on Process, identifies how distinctions regarding procedures, process and praxis ae made. Her paper suggests that an important goal of a balanced art education program is to encourage praxis through studio production.

Working Works of Art, a paper by Marjorie Wilson, illustrates a model for working works of art in order to derive production activities bases upon the work itself, the purposes and processes for artists on the ideas and themes and meanings of art. Wilson states that "art comes from art!" She discusses the history of art and education of the artist and how no art (or artist) is created from "scratch". She takes the position that all art builds upon, rejects, adds to, emulates, refutes, or in some--negative or positive fashion -- "refers" to the art of the past. Wilson contends that meaningful art-making activities can be derived from the work only in light of historical and critical writing, and often the artist's own writing.

Reflections and Ruminations on Discipline-Based Art Education Within A Studio-Centered Context, a paper by Anthony DeFurio, outlines arguments that are presented in the literature both advocating or opposing a DBAE art production approach. DeFurio takes issue with those who denigrate scholars like Lowenfeld. He states that DBAE literature does not explicate in an adequate manner the nature of interactions within the domain of art production that move toward the essence of art.

Robert Ott provides a model for relating the role of art production to art criticism in his paper Criticism to Production: Interpretation, Museums, and the Art Studio in Education. The premise of his paper implies that the unique expressions of learners who make art are those influenced by other or adult images which are best seen in museums where these can be possessed and later expressed in the art studio. To do this he reports on research conducted over a five year period in which he uses a process for artistic criticism, as opposed to academic criticism, with a five-category, systematic interpretation model.

Peter Traugott addresses Art Criticism as Studio Language in his paper. He examines the education of would-be artists in today's university classrooms. Studio communication between teacher and student is a vocabulary of specifics involving both concepts and techniques, according to Traugott. He states that "formal concepts" exist, with varying emphasis, in all two-dimensional art. During student-teacher interaction, the concepts act as a guide to develop thinking, speaking and art making. The reality is where much of the creativity exists. Traugott emphasizes the use of the studio experience, especially at the high school level, to augment the study of art criticism, art history and aesthetics. He envisions, through DBAE, a generation of young adults who appreciate and understand works of art.

Roles play an important part in art education in the paper presented by Thomas Ritenbaugh. He states that the actors and the situation all have a role in what happens in the studio classroom. Ritenbaugh presents questions on Bruner's model for role-playing adults. Competing and conflicting roles of artist-teachers and how these processes take place are explored. Role Questions in the Studio Classroom is a paper overviewing a series of questions about roles and asks if we are not overloading ourselves with roles and responsibilities.

Evan J. Kern's paper, The Laboratory of Art, is concerned with the assumption that most public school students have their only opportunity to study art in elementary and, for some, in middle and junior high school. The study of art is directed to general rather than pre-professional education, states Kerns. He advances the premise that students achieve understanding by acquiring facts, concepts and skills. He concludes that the role the students play within this conception of the study of art would not be that of the artist creating works of art. Rather, the student would be an educated critic making intelligent and informed decisions about works of art, their meaning and value.

STUDIO-BASED SCHOLARSHIP:
MAKING ART TO KNOW ART

Brent Wilson

The making of things--drawings, paintings, sculpture, ceramic pots, designs, and a great variety of handicrafts has been at the very heart of art education for longer than we have been a nation. While these millions of objects and the art teaching practices that have led to their manufacture have, in some instances, remained essentially the same for 250 years, the objectives that have justified the making of art in schools have fluctuated markedly.

In colonial times and the early days of the nation, adventure schools, academies and seminaries--the institutions that after the Civil War became our public schools--advertised, in true capitalistic fashion, their intention to teach the different branches of drawing, and an almost unbelievable variety of types of painting on an even greater variety of surfaces, (Winkleman, reference note). The beautiful things made in school added refinement and decoration to the home. But art activities were also seen to develop character. Writing about drawing and painting in the Pittsburgh Gazette in 1811 the art teacher J. T. Turner claimed that "This useful, elegant, and extensive art, with all the train of graceful studies coinciding therewith, is even necessary to form the mind of youth for whatever station designed, since nothing informs or corrects our ideas so soon as a true knowledge of symmetry and proportion" (Winkleman, reference note). And if that claim were no extravagant enough, Turner added that "Much of the moral character of individuals, and consequently of the nation, depends upon the amusements which fill up the hours of leisure; instances are very rare of fine taste united to depravity of conduct. A young person possessed of the resources furnished by this art, has fewer temptations to vice than one, who after the hours of business or of study is obliged to look abroad for recreation." During much of the 19th century, drawing as a school subject was thought to be a basic form of communication like writing, useful for conveying information as well as for cultivation of taste and the refinement of visual sensitivities. In the 1870's drawing in the schools had a brief romance with the industrial revolution. But by 1899 the national Education Association Committee of Ten on Drawing in the Public Schools declared that "To prepare pupils for manual industry is purely incidental" and that the "the development of professional artists is in no sense the aim of art education in the public schools." Drawing was to develop "appreciation," the "creative impulse," to develop the "faculty of sight," and to assist in the "ability to represent" (deFrancesco, 1958 p.65).

If art was to be a school subject then it must contribute to students' general educational development. At the turn of the century a new set of justifications for the role of art in general education began to develop. The elements and principles of design, outlined by Arthur Wesley Dow and promoted by almost everyone, were believed to provide the building blocks for harmony not only in the visual environment but in individuals' lives as well. And the elements and principles of design adapted easily to the 1920's and 1930's art educational objectives relating to the beautification of the home and the community. The peaceful coexistence of the elements and principles of design with objectives relating to creative expression, however, is inexplicable. Yet for much of the century these seemingly contradictory objectives have existed side by side in both art educational textbooks and art classrooms. Even with the publication of Creative and Mental Growth in 1947, when American art education was swept by the Lowefeldian revolution that saw art making as the means to accomplish the multifaceted general development of the whole child--especially creative development--the elements and principals of design persisted in curriculum guides and in popular practice. At the far end of the art objectives spectrum, the art-making-as-therapy banners carried by Naumberg, Cane, and Kramer broke nearly free of design at mid-century. And now we see counter-revolutionary forces intent upon destroying both creative expression and the vestiges of art therapy in the classroom.

The Principal reactionary manifestos exist in the form of the Getty Trust publication Beyond Creating (1985) and Smith's (1986) Excellence in Art Education. The Getty publication can be seen as an effort to achieve a balance between the study and making of art while Smith's monograph mounts an attack aimed, if not at eliminating virtually all studio instruction as we know it today, then at least at markedly reducing its role in school art programs. The Getty inspired counter-revolutionary documents are filled with talk of the disciplines of aesthetics, art history, art criticism, and art studio, and disciplined artistic behavior on the part of the student. They do no, however, specify with much clarity the reasons for this disciplined behavior, especially in the art studio.

In effect, we art educators have said to society, if you want decorations for your home we'll teach your students to make them, if you want industrial designers we'll train them, if you want to communicate visually we'll show you how, if you want harmony and balance in the environment and your life we'll give it to you, if it's creative, well adjusted, "whole" individuals you seek, we can make them, and we'll throw in visually literate individuals who can appreciate the beauties of the world for good measure.

In order to accomplish these high-sounding goals, we might expect to see some highly sophisticated art classroom activities. But a look inside many classrooms reveals that the methods we use to achieve our goals are sometimes as trivial as the cutting of snowflakes for windows, making black and orange pumpkin and witch silhouettes for Halloween, blowing ink through straws, making string prints, elephant's foot pots and paper weavings. Activities such as these are not generally taught in college art education courses (although they continue to exist in our "fringe" literatue); more likely, they are passed from teacher to teacher in what might be seen as the folk culture of art education. Resting alongside these populist activities is the practice of the realistic rendering of objects and images in styles derived from popular illustration and the most popular styles of the fine arts. There is a third strand of art activities that amounts to the designing of designs, and a fourth variety that consists of activities based on the depiction of personal everyday experiences. These all-purpose studio activities have persisted while we make one claim after the other about their educational benefit.

Not only do these activities have almost everything to do with the traditions of art education and almost nothing to do with the traditions of art, but I am convinced that few of the justifications given for having students make art in schools have to do with the traditions of art. Moreover, outcomes attributed to these activities could not possibly be derived from them.

I think that studio-based art education is in a time of crisis. but I also think that if art is to remain a viable school subject it will have to rest upon a solid foundation of studio-based activities. This means that we will have to reform both our reasons for teaching studio art and our studio instructional practices. And it will be no small undertaking to turn away from our handicraft and populist art classroom projects, away from the seductive irrelevancy of instruction based on the elements and principles of design, away from our rendering of still lifes and landscapes, and away from the wrong-headedness of the theories that underlie creative expression (while still retaining the admirable features of its products). Studio art needs a new raison d'etre. At the risk of merely adding to that very long list of justifications for studio activity I should like to add another. My justification will be accompanied by a proposal for a radical shift in instructional methodology. Let me present a blueprint.

First, I wish to assert that art education exists as a part of general education because art educates. And how does art educate? Actually it is works of art that educate; and it is the knowledge that surrounds their making and interpretation that educates most effectively and fully. Important works of art are sources of knowledge and insight; they reveal unique insights into ourselves and humankind, our worlds past and present, our visions of worlds to be, and our conceptions of good and evil. But before works of art can educate they must to be understood, interpreted, deconstructed and reconstructed. I agree wholeheartedly with Danto when he says that "an object is an artwork at all only in relation to an interpretation" (1986, p. 44). In effect the work of art is its interpretation. And studio activity has a central role to play in the interpretation of works of art. A privileged way of interpreting works of art is to engage in the act of re-creation--of recasting the essential ideas of previous works into one's own framework of interest, into one's own concerns, into the issues of present day society.

The process that I have just suggested is the one that artists have always used and it can, if properly employed, can serve art education as well. The making of a work of art has always been a remaking. Except for a few monumental boundary-breaking instances, even the most rabid modernist avant-garde artists made works of art based upon the themes, styles, subject matter, ideas, and expressive qualities of previous works of art. And even the youngest of child artists, the theories of creative expressionists notwithstanding, base their drawings upon the established graphic language of their culture (Wilson and Wilson 1977).

Art educators, too, derive their practices from the past. The fact that art education comes from art education explains the persistence of populist art and folk handicrafts form the 28th century. In order to reform studio practice, in order to achieve an art education based on what I would like to call the scholarship of making, we shall have to reject most of our current studio instructional practices and replace them with different ones. In order to achieve the art educational goal that I envision we shall have to stop thinking like artisans and we shall have to stop teaching our students as if they were artisans' apprentices. We shall have to begin thinking of them as artist-scholars. Let me illustrate what I mean by visiting a time in the past when artists were struggling to rid themselves of the artisan label by establishing the notion of the scholarship of art making.

Sometime between the years 1565 and 2570 Gian Paolo Lomazzo, a Milanese artist and art theorist, made a drawing the "Art Academy," in which he depicted his scheme of rules for the education of the young artist (figure 1). As with any good allegory, there are a great many lessons to be learned from this drawing. I have time to point to only a few of them. The drawing is divided in half both thematically and compositionally. According to Roman (1984, p. 87.) the foreground of the drawing, filled with allegorical figures, symbolizes the theoretical dimensions of artistic activity and the background of rooms and porticos reveals the rules of science and the branches of knowledge one must learn in order to become an artist. In the lower half of the drawing Lomazzo depicts a set of stairs to show the developmental climb that the young artist must make before entering the rooms in which his formal art education will take place. On the left side of the stairway path Mercury, representing skill, eloquence, and sureness of hand points the way, and on the right Minerva, representing wisdom and intellect intently monitors the young artist's climb. And her is the point that I wish to emphasize most strongly; the image of Hermathena evoked by the conjoining of Mercury and Minerva, according to Roman, "designates the visual arts as liberal arts. The image of the Hermathena unites the eloquence associated with Mercury and the wisdom associated with Minerva. Artistic activity is thereby defined as an intellectual and a scholarly pursuit." With arms on the top step, the youthful artist-to-be kneels before the enthroned Saturn who signifies divine contemplation. Soon the youth will enter the two great halls in the upper half of the drawing, where on the right he will devote his time to theoretical issues, the classical roots of art, and geometry, and on the left he will draw both from the live model and antique sculpture and he will study anatomy. but the education of the young artist involves more than the acquisition of tradition. Bacchus, who is shown standing next to Mercury, suggests that there is an element of divine furor and creative inspiration essential to artistic achievement. And the yoked figure below the young artist signifies just how diligently he will have to work if he is to achieve the recognition that Fame is ready to trumpet from the clouds above.

Lomazzo's drawing is an assertion that the creation of art is an intellectual and scholarly pursuit equal to any other. Minerva reminds us that the one who would make excellent art possesses a vast knowledge of the themes of art, the iconographies, subjects and subject matters, the symbols and allegories of art; that the artist must possess a knowledge of the way works of art are composed and the consequences of expressive qualities. Although Minerva reminds us that the creation of art involves a mastery of the knowledge of art, Lomazzo has also taken pains to show the skill, the practice, the intuition and the creativity that comprise the making of art.

So what does a 16th century print about the education of the artist have to tell us about art education today? It goes without saying that the purpose of art education is not to educate artists. Consequently, it may require persuasive argument to convince those who attack studio activity and the artist-teacher model that studio activities still offer a superior way to educate through art, albeit studio activities different from those in current practice. For I must quickly add that many of today's studio practices do not provide a very effective education either in or through art. My arguments for placing the studio dimension of art education on a corrective therapeutic regimen are these:

During the act of creation an insightful artist's experiences can be among the most complex and comprehensive that it is possible to have with art. In the choice of ideas, themes, subjects, compositions, styles, and expressive means the artist may draw upon knowledge of the entire history of art, and for that matter, literature, and intellectual history as well-selectively incorporating whatever makes contemporary meaning. And as the artist works, he or she engages in a series of ongoing acts of judgment directed toward constantly changing sets of relationships of artistic and aesthetic variables. The artist's creation, too, may be guided by an explicit theory of art and always by an implicit one. In short, in a special way art making can involve the disciplines of art history, art criticism, aesthetics--about which it is currently so fashionable to talk--and art making can also involve ideas derived from the psychology, sociology, and anthropology of the arts.

It would, however, be foolish for me to claim that all artists' or students; acts of creation involve all the dimensions that I have just described. But i do assert most emphatically that all artistic creative activities conducted in schools--from kindergarten through grade 12--could and should involve the historical, political, social, psychological, critical, theoretical, and productive dimensions of art, i.e., the scholarship of art.

In my ideal art classroom every lesson would be based upon important works from the history of art. The studio activities that I envision are re-creative activities (Wilson, 1986), more than the so-called creative activities of traditional art education. The student is seen as an "as-if" artist who reworks in an individual (and in the best of all possible worlds, a modestly original) manner the ideas found in works of art. Through the studio re-working process the as-if artist keeps alive the essential and universal ideas of art by extrapolating them from major works and applying them to our own time, to our own society.

Let me illustrate the procedure. I frequently teach a unit of instruction based on Picasso's Guernica. I think that each art teacher should become a specialist in at least a few works of art; since 1962 I have read nearly everything about the work and its preliminary sketches that I could get my hands on. And the units of instruction that I have devised have been taught anywhere from fourth grade to graduate school. In the unit one of the things that I do first is read the London Times account of the bombing of Guernica. And then I ask my students to imagine what it would be like if their home town were destroyed by an alien force. What kinds of destructive forces actually threaten us? If one of them were to strike, then what would the homes, the buildings, the parks, the streets look like? What would the people do? Would they run? What of their gestures?, the expressions on their faces? How would you show the force of the destruction? How might you compose a drawing or a painting to maximize the feeling of destruction? How might you symbolize the destructive forces and their consequences?

The drawings and paintings produced by my students sensitize them to the issues that will shortly be raised as we study the more than 40 preliminary sketches and working drawings and their relationship to the final mural. We then monitor the astounding intellect Picasso displays as he employs everything from Greek Mythology to the popular cartoon in his efforts to find the appropriate symbols for the agony and suffering of the Spanish people, for hope, for defeat, for ambivalence and impotence. The study includes discussion, critical writing, and studio-based recreation.

And my purpose in teaching about Guernica is not just to understand one of the greatest paintings of the 20th century. It is also to sensitize my students to our own destructive capabilities millions of times greater than the 3000 two-pounder aluminum incendiary bombs that were dropped on Guernica on April 26, 1937. Moreover, my teaching keeps spilling over into my own work. In an exhibition of my paintings on the theme of " Imaginary Museums" there was a five-and-one-half-foot by eight-foot painting of a gallery in the Kroller-Muller Museum in the Netherlands in which I have superimposed upon a large projected image of Picasso's etching of the mother and dead child from the dead child from The Dream and Lie of Franco a floating image of "Krazy Kat," a blood-red abstract painting in the manner of Tapies, Franco as a horse whose guts have just been spilled by the goring of a bull, and Franco himself as the visitor to the gallery.

My reworking of the images of Guernica put me in closer touch with the meanings of the painting than 25 years of study. Yes, there was an aesthetic dimension to my recreation, and there was an emotional, an intellectual, and a political dimension as well. Art involves much more than aesthetics. The making of art is an intellectual activity of the highest order, and art is frequently about politics, historical events, human values, and the greatest questions posed by mankind. The selection of works of art for study in schools involves decisions relating to profound ethical and moral values.

The book, Teaching Drawing through Art written by Brent Wilson, Al Hurwitz, and Marjorie Wilson (1987) contains some of the ideas that I have expressed in this paper. In the book, however, the ideas were not carried very far. Here are some of the things that we would need to do in art education in order to have a studio-based program based on the scholarship of art making.

- Art should be taught in units, and every unit of art instruction should be based on important works of art. I choose not to define important, but to leave it to each art teacher to determine. I do think, however, that there are major works of art that every student should know and understand. There are important works of art whose themes, ideas, styles, and expressive characteristics students should interpret through the process of recreation. (I wish not to discriminate against works of lesser importance, folk arts, works of graphic and industrial design, illustration, and the popular arts, but I hope that they would always be studied alongside major exemplars.)

- o The emphasis of the new studio curriculum that I envision is on the subject matter and content of art McEvilley, (1984), not on the means by which the ideas of art are created. Skills and techniques, art media and process, design and composition should never be developed or studies in isolation form assignments relating to the creation or recreation of the content of works of art--in relationship to the issues and problems suggested by works of art.

- o If studio instruction is to take a scholarly turn, then the teachers of art will have to become studio scholars who not only understand the standard interpretations of works of art, but who are also able to make new and original interpretations of the meanings of works of art. The act of arriving at original, insightful, and rational interpretations is by itself an extremely difficult accomplishment; but for art teachers, keen insights into the meanings of works of art are still not enough. Teachers must also be able to see the relevance of the themes and subjects of these works to present societal conditions and to the concerns of your people. Studio assignments based on the themes, ideas, and expressive characteristics of important works of art must reflect the essence of these works. Studio assignments must relate to the lives of children, they must be made in light of knowledge of students' developmental states, and assignments must avoid triviality.

- o To teach art from art till also require teachers to have a deep understanding of the social, psychological, personal, aesthetic, and schooling factors that influence artistic development. We present an overview of these factors in our book, but we did not spell out in detail the idea that teachers can have almost complete control over the artistic products of their students. There is no natural child art. Children's art from the classrooms of teachers who are guided by notions of a natural artistic unfolding and importance of creativity is just as influenced as the art from other classroom. Nevertheless, the creative expression movement has shown us how delightful children's art can be. my ideal art program would encourage this expressiveness, while drawing upon the themes of works of art.

- o Finally, I wish to state emphatically, and perhaps a bit defensively, (some think that the Wilsons are only into copying) that teaching art from art need not involve showing students the works of art from which lessons are derived until after the studio aspects of the project have been completed. I do, however, think that at some time--before, during, or after studio activities--that students should study the connection between the things that they have made and the works of artists.

Studio activities have comprised most of the art activities for the last 250 years. Art Making is nearly synonymous with art education and it is likely to remain so for the next 250 years. In fact, I think art education would lose its place in schools if we were to follow plans such as those proposed by Smith (1986). I do think, however, that there should be a broadening of the content of art education to include the discrete study of the history of art, the critical (written and oral) interpretation of art, and the study of art from the social, psychological, and philosophical vantage points. But i also think that if we make the interpretation of works of art the basis for scholarly studio creative and re-creative projects we will have preserved the most precious and appealing aspects of art education while, at last, providing an entirely justifiable and vitally important reason for making art in schools--for re-making art in schools.

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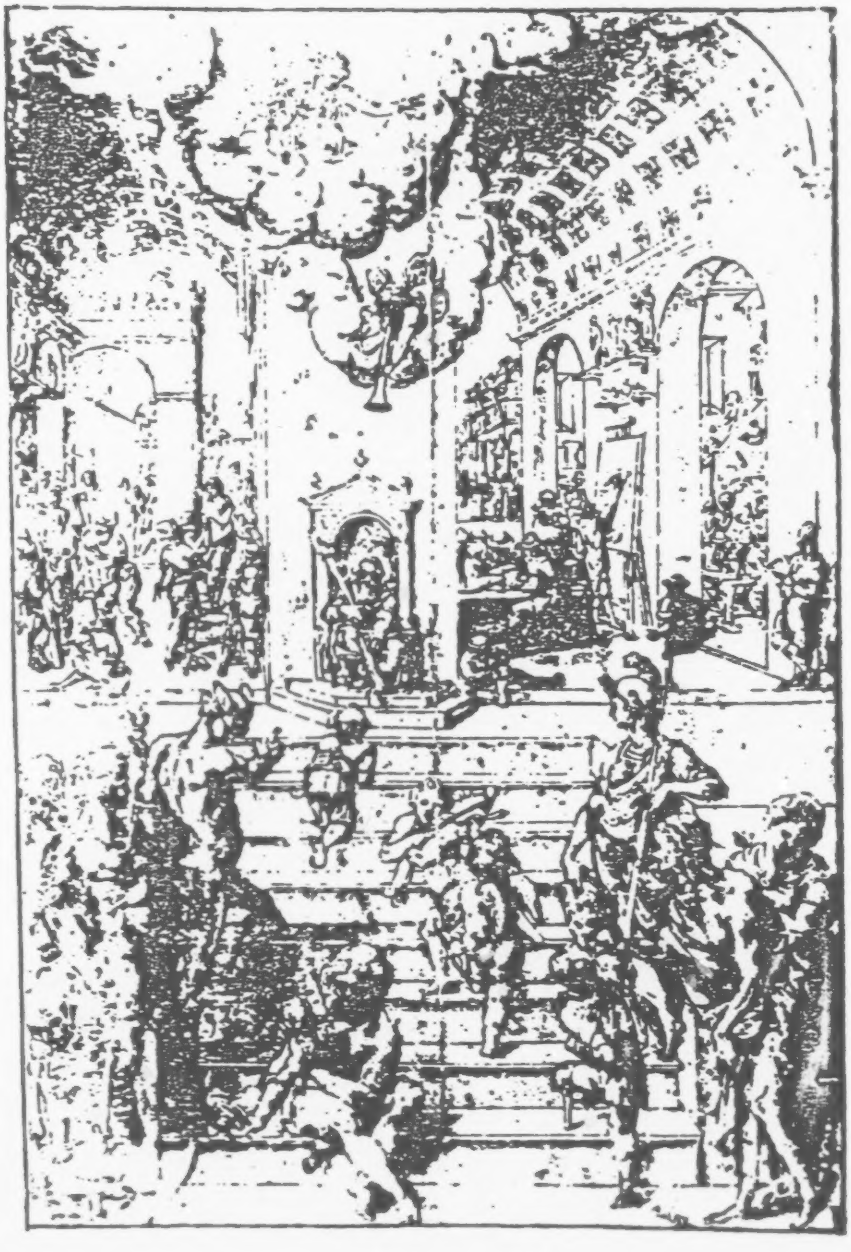
ART PICTURE



Gian Paolo Lomazzo, *Art Academy*, c. 1565-70, pen and ink with wash and chalk, Vienna, Albertina

MASTER TEACHERS AT THE CARNEGIE

Bay Hallowell Judson

In the fifty-seven-year period between 1928 and 1975, art education at The Carnegie changed considerably in some aspects, while remaining remarkably consistent in others. The purpose of this paper is to present aspects of the story of Saturday art classes for children at The Carnegie as they are described by their teachers and supervisors in the "official" publication of The Carnegie, Carnegie Magazine. Through this focus on primary sources a unique, evolving body of art education theory and practice in a museum setting, which includes an art and a natural history museum, can be examined. The pedagogical methods and philosophies of three master teachers and their director will be described.

The Saturday morning art classes for children at The Carnegie were started in 1928 by Margaret M. Lee. Miss Lee, director of fine arts education at The Carnegie, supervised two classes, the Tam O'Shanters and the Palettes, which came to be known as the largest art class in the world, for approximately thirty years. Her style was clear and confident from the start as proclaimed that art was no longer a frill: "Today, in fostering the three C's--character, culture, and citizenship--art is fundamental" (Lee, p.43).

Students were recommended on the basis of artistic talent by their school art teachers (public, private, and parochial) and were constantly reminded of the honor of being chosen. The classes were free, as were the art supplies which consisted of paper, drawing boards, and crayons, and poor attendance resulted in being dropped from the program. In her articles for Carnegie Magazine Miss Lee stressed the value and popularity of the program as demonstrated by the vast numbers of students who attended. She emphasized children's spontaneity and creativity as well as the development of their technical proficiency and of their appreciation for the museums' collections. She fostered a sense of healthy competition and accomplishment, as well as a tone of high more purpose. And, significantly, she drew upon public school art teachers and supervisors to teach the museum classes. Under her leadership two teachers in particular articulated their objectives and methods: Elmer A. Stephan and Katharine R. McFarland.

The first account of the Saturday art classes at The Carnegie was written by Elmer A. Stephan, at that time teacher of the classes and Director Art of the Pittsburgh Public Schools (1932). The introduction to his article describes his dual role in the city's public school system and at the city's art museum. This relationship was indicative of the close administrative and fiscal relationship between the two institutions, an unusual relationship that has remained solid and enduring in the ensuing six decades. The more typical situation is a lack of communication and cooperative planning between schools and museums. According to Louise Condit, American museums "hardly ever have formal, official relationship with schools, covering educational policy, standards, budget, and division of responsiblity" (Newson & Silver, 1968, p. 271).

Stephan's approach to teaching children at the museum was consistent with prevalent notions about children and art education in the 1930s. When he writes of "a certain fear in his heart" (Stephan, 1933, p. 276) as he faced twenty-five talented boys and girls from the fifth, sixth, and seventh grades, he also tells us that this emotion was quickly overcome as he looked into their "happy faces" and saw "their fearless attitude toward freedom of self-expression" which made him "realize that the potential power was in their hands if he had but the sense to let them alone" (ibid).

Stephan's fervent belief in the child's naturally unfolding talent in art reflects the seminal writings of the French philosopher Jean-Jacques Rousseau and the American philosopher and aesthetician John Dewey, as well as the example of Saturday art classes for children set by the famous Austrian art teacher Franz Cizek. Each of these influential thinkers advocated, in his own way, the need to let children be children, to grant them the freedom to respond in their own ways to the world around them and to their own inner emotions and thoughts. True to these ideas, Stephan stated that a child who attended his art classes determined to a large extent his own work:

> Here was a vast museum and galleries of art. They were his inspiration, the teacher was only a guiding hand to open the eyes of the children to the storehouse of art motifs which Carnegie Institute contained. The group did much of their work in one room but were free to come and go over the entire building looking for the one thing which interested them most on that particular day (1932).

Stephan's classes were so popular that they grew by leaps and bounds from an enrollment of twenty-five to an enrollment of one hundred and sixty. Soon after, another class of one hundred and fifty students was added, and on the heels of these swelling ranks, Stephan found himself facing four hundred students in the lecture hall of The Carnegie each Saturday morning. Adapting his teaching method to these increased numbers, Stephan developed a format which he was to repeat, with some modifications along the way, each week for twelve years. First, he stood on the stage and drew, often telling a simple story as he drew. Next his drawing was put aside and the students reproduced forms and lines that he dictated, forms and lines that had been used in his drawing demonstration. After this came the "application," when the students made "original" drawings based on the lesson, or were allowed to search out an object in the galleries which illustrated the lesson and to draw that. Miss Lee claimed that "the lesson is so informal, the approach to art such a simple matter, that each child, the nine-year-old on equal terms with the thirteen-year-old, draws with perfect confidence" (Lee, 1935, p. 47). And she pointed out what "a happy place" The Carnegie is for the drawing classes since "most of the galleries are sufficiently large to permit six or seven hundred children to work comfortably" (Lee, 1936, p. 53). According to Stephan "the important emphasis is placed upon the child's own creative ability or his power to reproduce in his own individual technique the object he prefers" (1932).

Stephan's concept of the term "technique" was similar to that of royal Cortissoz, the influential and conservative art critic of the New York Herald, who is quoted in the introduction to Stephan's article (1932) as well as in subsequent articles by Lee (1933, 1935, 1945). In his book The Painter's Craft (1930) Cortissoz makes it clear that in his definition of technique, realistic draughtsmanship is the key element. Ironically, he criticizes Cezanne and "the self-expression we hear so much about (which) frequently loses half the battle through its contentment with sloppy drawing, muddy color, and haphazard design" (p. 5), while simultaneously embracing tenets of modernism. In an appeal for those who admire painting but know little about how it was produced, he queries:

> Why not grasp that a painting is among other things a craft, and realizing that many of its phenomena lie upon the surface, proceed to isolate and identify what has all along been delighting them? Their task will be the lighter if they will recognize that every great artist gravitates more or less to a specific phase of technique and excels so emphatically in the cultivation of that that his thumbprint is immediately decipherable . . . consider the technique of the painter as a language, divisible into various idioms, color, design, and so on (p. 10).

Refuting the notions that technique is only a means to an end or a matter of mere manual dexterity, Cortissoz proclaims that "technique is a spiritual affair" and "that its vitalizing origins strike down far into the deeps of personality" (p. 12). Thus, he sets up a tripartite notion of technique: originality and uniqueness; the "language" of art (what has become known as the elements of art); and spiritual value.

Stephan described his mission as an art teacher in similar terms. In a written transcript of one of his weekly chalk talks, Stephan explained how to use certain lines and shapes and colors to create a realistic composition, a landscape with mountains, trees, and a house with smoke curling up out of its chimney. Afterwards he put his picture away and asked his students to draw their own pictures for him, gently admonishing them not to copy: "Of course you won't draw a picture like mine because we never copy anyone's picture. But be sure you show me how your lines will talk and what story they will tell me" (Lee, 1935, p. 51). He believed that his role was to nurture and to provide proper instruction for gifted children, encouraging them to become artists if possible, or, at least open their eyes to beauty since "without vision, and without art, which is the outward expression of vision, a people must perish" (p. 278). Writing in chauvinistic terms characteristic of the Depression years, he continued with, "creative ability and artistic sensibility are two of the most important assets of the American people today" (Stephan, 1932, p. 275) and that within "these blessed little children . . . rests the hope for art in America, the proof that Pittsburgh is civilized" (Stephan, 1932, p. 278).

The Saturday morning art classes at The Carnegie, as organized by Margaret Lee and taught by Elmer Stephan, reflected the paradoxical state of American school art education in transition between the wars described by Efland (1976):

> Previous school art was regimented and authoritarian" in its form and content. The new style, by contract, was a more vivid and freer expression (p. 43).

The Carnegie's art classes were indeed "regimented and authoritarian" in form and content while espousing the liberal and humane goals of fostering creativity and individuality. The stated goal of emphasizing the child's "power to reproduce in his own individual technique the object he prefers" (Stephan, 1932) was an innovative way of sidestepping the prevalent prohibition against copying and allowing students to learn from museum treasures. The Carnegie's program was admirable in the extent to which it aimed for:

> A new form of art education suitable for a democratic nation, one in which the ageless ideals of beauty perpetrated by the academy would be made available by means of a practical and efficient pedagogy (Efland, 1983, p. 155).

By 1936 the classes had grown to 1,006 children, were said to "have excited national attention because of the progressive methods and astounding results" (Carnegie Magazine, October 1936, p. 147), and were even more carefully choreographed in order to accommodate these numbers. The line of younger boys and girls in the Tam O'Shanter classes (5th, 6th, and 7th grades) outside The Carnegie each Saturday was so long that thirty minutes were required for them to enter the building, print their names on attendance cards, take their drawing boards, papers, and crayons, and be seated. During this time entertainment was provided in the form or six or eight "fellow artists" (who had made the honor roll) drawing at easels set up on the stage, often followed by a violin or piano solo. Meanwhile, the older and more serious "Palettes" (8th and 9th graders) gathered elsewhere with their teacher Katherine R. McFarland, Director of Art, Wilkinsburg Public Schools.

McFarland's goals and methods of teaching were different from Stephan's, due perhaps to the smaller number of students--approximately 200--and due to the fact that her students were older and, according to Miss Lee, more "aware of their shortcomings, keen to correct their technical defects" (Lee, 1936, p. 52). Their drawing lessons were based on the permanent collections and special exhibitions of the Museum of Art and the collections of the Museum of Natural History --"birds, animals, Indians, ivories, mummies, and many more--all of which are fascinating to children" (Lee, 1936, p. 53) as well as on forays outdoors to Schenley Park and to the nearby Phipps Conservatory annual flower show. McFarland also instructed her students in drawing from life models, sometimes in costumes borrowed from the museum (1937), and she once organized a stained-glass project in which her students designed panels that were then constructed by a master craftsman. She describes using the work of well-known children's book illustrators such as Boutet de Monvel, Rackham, Weise, Pyle (1938), Tenniel, Gag, and Dr. Seuss 91953) as the motivation for her students to do "some original story illustrations on order from a phantom publisher" (McFarland, 1937, p. 83). She even drew upon the work of the art educator, Cizek, whose students had produced some "symbolic figure compositions" as the basis for a lesson.

However, she considered the Carnegie International exhibition, The Carnegie's continuing survey of contemporary art, to be "the vitally impressive cornerstone of the season's work" in 1938. The 1938 International was a "Who's Who" of well-known artists such as Picasso, Braque, Bonnard, Matisse, Vuillard, Miro, Ernst, Beckman, Marin, Benton, and Burchfield, and contained a broad spectrum of landscape and abstract paintings as well as many portraits. Her first lesson for the Palettes in this exhibition was on "color saturation." Her first lesson for the Palettes in this exhibition was on "color saturation." Her students mixed colors with their crayons as she described "a dominant color weaving about and blending itself into all the others and helping the painter to organize his composition and establish the mood of his painting" (McFarland, 1938, p. 82). Her second lesson involved studying character in the faces of the people in the paintings. Prior to visiting the exhibition her students "explored their own faces with figures that searched out the hollows and bone structure. They considered the good and bad in disposition, and the joyful and sad in experience. . ." Their drawings, done in the galleries, were seen by her as testimony that they had indeed acquired "an increased appreciation" for paintings of faces that portray character.

In her glowing 1947 description of the classes McFarland referred to the space the classes used for painting, the balcony of the Hall of Architecture, as a "sky parlor." The Hall of Architecture is a 1907 room based on the Mausoleum of Halicarnassus which contains plaster casts of the ancient, medieval, and Renaissance world, including the entire facade of the church of St. Gilles, the largest plaster cast in the world. She also referred to her students as "artist-critics." With this use of the term "artist-critic," she defines her two main goals: to train the "artists of tomorrow" (Lee, 1950, p. 342), a parallel to Andrew Carnegie's vision of collecting the "old masters of tomorrow" from the International, and to teach her students "to understand and appreciate" (Lee, 1938, p. 84). She describes the museum exhibitions as the place where "are answered our varied questions concerning line composition, color moods, and brush textures." And she states that "we do not sketch or borrow from the exhibitions, but they reach out friendly hands to lead us down the many ways of painting (Carnegie Magazine, February 1947, pp. 204-5). Thus, McFarland gracefully skirts the issue of copying in similar fashion as Elmer Stephan, but her pedagogical goals and methods are far more specific and pragmatic than his. Although studio art was emphasized in her teaching, McFarland, to a certain extent, prefigured subsequent attempts to infuse art education with more substance by basing art making activities on museum objects and by emphasizing art criticism.

In the period after Stephan's death in 1944, Miss Lee continued to redefine her objectives for art education at Carnegie Institute. In her 1950 article she states them as follows:

> to cultivate the child's ability to choose and discriminate; to encourage him to look, to see, to remember; to help him build an art vocabulary; to give him many art experiences through Carnegie Institute's endless resources (p. 344).

She also lists former Tam O'Shanters' professional accomplishments and insists that although only a few students actually become producing artists, they all acquire transferable skills and knowledge and that their Saturday mornings at the museum are purposeful. While alumni of the program include contemporary artists Philip Pearlstein, Andy Warhol, and Mel Bochner, many former Tam O'Shanters have pursued careers in commercial art and unrelated fields. In her recent book, An American Childhood, Annie Dillard writes a vivid description of spending Saturday afternoons after art clas in "the vast museum," doing pencil studies of the "chilly marble sculptures," and marveling at the existential presence of Man Walking by Giacometti, which won the International prize in 1961 when she was sixteen (Dillard, 1987, pp. 210-213).

"To look, to see, to rembember" is the motto that many Pittsburghers today associate with their Saturday art teacher, Joseph Fitzpatrick. Although "Fitz" was teaching adult classes as early as 1942, it wasn't until 1953 that he published in Carnegie Magazine. by the time the work of Viktor Lowenfeld dominated the world of American art education. Lowenfeld's book, Creative and Mental Growth, first published in 1947, has been the most influential force in the field to date (Smith, 1987). Lowenfeld's theories of art education, as well as those of Miss Lee, were to a large extent present in Fitzpatrick's teaching objectives and methods.

In similar fashion as Stephan and Lee, Fitzpatrick taught a variety of adult and children's classes at The Carnegie in addition to teaching and supervising art in the Pittsburgh Public Schools. A recent estimate (Miller, 1987) is that he taught approximately a million students in classes at The Carnegie, and"Fitz" himself remarked recently that "I taught art to everyone in Pittsburgh" (Gangewere, 1987, p. 16).

An account (Lee & Jacob, 1953) of special classes taught for children ages seven to ten (not the Tam O'Shanters) in the early 1950s at The Carnegie indicates a composite of Lowenfeld's philosophy of art education and the influences of Lee and the museum environment. The fact that this class size was limited to twenty-five children unmistakably signals the child-centered emphasis advocated by Lowenfeld. Other Lowenfeld ideas include: the use of what Lowenfeld considered age-appropriate art materials, i.e. tempera paint and big brushes; an informal give and take between the students and the teacher; encouragement to respond personally to the different paint colors--to think of what each color reminded them of, to experiment with making shapes, and to discover on their own the effects of drips and runs as will as the textures produced by a drier brush. Most importantly, the children were carefully encouraged not to paint "in imitation of nature," but to "use color for its own sake" (Lee and Jacob, 1953, p. 105). For Lowenfeld, who abhorred copying and coloring books, the central purpose of art education was that children express themselves creatively since he believed that self-expression and creativity were so crucial to their growth and healthy development (1947). However, true to Lee's model, the children were taken "to the far corners of the Museum" on alternate Saturday mornings, and provided with drawing boards, fat crayons, and paper to draw "anything from microscopic undersea creatures to dinosaurs for future expression at our easels" (Lee and Jacob, 1953, p. 1905).

However, Mr. Fitzpatrick's approach to teaching the children ages ten through thirteen in the Tam O'Shanter classes was firmly in the tradition established by Stephan and Lee and therefore quite different from the more open-ended approach he used with the younger children. The Tam O'Shanter tradition continued strongly at The Carnegie until Fitzpatrick's retirement in 1975.

Fitzpatrick articulated for the Tam O'Shanters his teaching objectives (retrospectively) in a 1987 interview. Above all he wanted his students to love art--"their ability to 'do' art was secondary" (p. 22)--and to feel at home in the museum. He delivered his trademark advice at the end of each class, "to look . . . to see . . . to remember," because he believed it would improve his students' perceptual skills and therefore their drawing, and he wanted them to draw well. He also wanted them to express themselves in their own ways and to learn to get along with boys and girls with different points of view. The way in which Fitzpatrick explains his objective of teaching his students how to draw is highly reminiscent of the writing of Royal Cortissoz, the art critic cited in program descriptions in the 1930s. Fitzpatrick writes,

> I always felt the students should be able to draw well, and should take their own particular style of exaggeration, but they should do it with authority . . . You should be able to put down on paper or canvas the idea that you have in mind, and still retain your personality throughout the whole thing. That's what makes art (1987).

Fitzpatrick's method of achieving these objectives was to emphasize the basic elements of the traditional Tam O'Shanter format, i.e. the honor of being selected for the program, good behavior, competition, performance, and good attendance. In addition to doing a weekly drawing demonstration on stage himself and to taking the children through the galleries from time to time in "one long serpentine" after explaining what to look for, Fitzpatrick developed a weekly one-page handout which his students were required to hand-letter. The handout had fill-in-the-blank sections, "Last wee we . . ." For this latter section the students were to make a drawing "from observation," such as a horse, a camel, or an elephant.

In 1953 Fitzpatrick also initiated and carried out a unique summer project with a small group of teenagers (ages fourteen to sixteen) which involved the creation of four large murals for an exhibition of Medieval and Renaissance Arms and Armor from the Metropolitan Museum of Art. This project was conceived as "a major commission such as an artist would meet in professional practice" (Fitzpatrick, 1953, p. 301) and was jointly sponsored by The Carnegie's Museum of Art and Division of Education. The sixteen students, selected on the basis of talent, dependability, and leadership, worked together researching the medieval period, formulating mental pictures of medieval combat and jousting, developing preliminary sketches, and completing the four mural paintings. They studied medieval perspective, figure proportion and stylization as well as characteristics of medieval armor, clothing, and castles. For the students this project involved skills in making enlargements, in working cooperatively, and in doing research as well as in developing their own individual ability in drawing and expressing themselves. It is the first clearly documented art education effort at The Carnegie that de-emphasizes creativity and self-expression while stressing historical research and making art specifically using other art as examples and ideas sources.

The diversity of programs taught by Fitzpatrick indicates that the 1950s were a decade of transitions for art education programs at The Carnegie. In 1948 Dr. Authur C. Twomey, senior curator of birds, was named director of the Division of Education, which included programs in Museum of Art as well as the Museum of Natural History. In 1966 Dr. Twomey published an article titled "Creativity and a Master Teaching Program in Art at The Carnegie," in which he eloquently defines creativity in terms typical of Lowenfeld, as having much larger dimensions and implications than are commonly realized and as being sorely neglected in schools:

> Creativity is an energy, an active force . . .it is the name given to the process of energizing ideas--and this entails apprehending new possibilities, sensing unprecedented solutions, and evolving unique concepts (p. 243).

He concludes the article with a statement strongly reminiscent of Margaret Lee, Elmer Stephan, Katherine McFarland and Joseph Fitzpatrick which refers to "the creative child" and his need for contact with others of similar ability under the direction and inspiration of expert teachers and in the proper atmosphere.

In Janus fashion this article simultaneously looks ahead to anew era for art education at The Carnegie while clinging to the old philosophy and objectives which had proved to be so popular and successful in all the years since 1928. Brief articles in 1972 and 1973 (Zortea) feature an abundance of students' drawings of recognizable art and artifacts in the collections of both museums and are therefore visual harbingers of a new outlook on teaching art to children, one which openly and actively encourages copying, and creative "borrowing," from works of art in the collections.

In 1976 the program was reorganized and renamed the Saturday Creative Art Classes (Clark, 1978). Groups of approximately twenty students of the same age are now taught by young professional artist/teachers. This format emphasizes personal interactions between students and teachers as well as between students and art and natural history exhibitions while reducing the formality, control, and competition so integral to the Tam O'Shanter and Palettes tradition. Master teaching at The Carnegie no longer consists of one or two "star" teachers form local public school systems whose public performance style of teaching drawing effectively reached large numbers of students of varying ages; rather, it encompasses a whole constellation of "star" teachers, many of whom are professional artists, working informally with a variety of art materials and with small groups of students of the same age.

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THE PLACE OF STUDIO IN A DEVELOPMENTAL CURRICULUM IN ART EDUCATION

Mary Frances Burkett

Studio, the frequently forgotten discipline in the current impulse toward curriculum structure known variously as the balanced curriculum or in the Getty term, DBAE, is the keystone of art education throughout the grades. This view, increasingly questioned by art "educators", is shared by many art teachers in the public and private schools in the Pennsylvania school systems.

Studio teaching of excellence is an extraordinarily difficult task in the average school in Pennsylvania and elsewhere. Expectations for art teachers are unrealistic, both on the part of the administration and on the part of the teachers themselves. When we consider the curricular model that supposes that learning not clearly measurable is not viable, we can further understand the difficulties posed by this aspect of the art education curriculum.

The elementary art teacher is operating under particularly strenuous difficulties. Such teachers usually meet approximately 650-750 students per week in classes meeting for 35-45 minutes. The average teacher teaches 6 to 7 classes a day with one planning period per week. Media management alone is a heavy burden on these teachers.

The secondary school poses, not fewer but different, problems to the studio experience. The time element is often less burdensome at the secondary and middle level than at the elementary level, but the media and classroom management problems continue.

Why then, when the difficulties are enumerated in even this abbreviated form, should the studio experience be not only continued but strengthened in the contemporary art education curriculum? The answer quite simply is because studio has values that the other there areas do not! These values include visualization skills, manipulative skills, and expressive and symbolic skills not found in the other disciplines. These skills are particularly valuable in the early years. I would go one step further and argue that in our present bilingual and pluralistic society these skills are of particular importance for all children throughout their schooling.

The problems with the present art education programs are not easily solved. The ideas currently under debate, that of the balanced art education curriculum, are certainly not new in the minds or practices of art teachers. Nor is the model of the studio art education program bankrupt. Society's attention to the broad phenomena of education creates an ideal climate and unparalleled focus on the public school art programs. The recent curricular changes in graduation requirements, while presenting additional problems in some school districts, are providing opportunities in others. The new induction requirements add further possibilities for excellence in teaching of the arts. With care in the presentation of the movement toward a balanced curriculum at the present time, great advantages might be realized by the art educative community as a whole.

Getty and other advocates of this movement must recognize that studio for most art teachers, even those not actively engaged in studio work themselves, is the pivotal point of an arts education. The presenters of these ideas, both to the public and to the art teachers, particularly in Pennsylvania and other eastern states where the model of a specialist teaching art is a familiar one, must remember that the art teachers have competencies, teaching objectives, and personality profiles which differ from most elementary classroom teachers and secondary subject area teachers.

I have presented in this forum the concept of a curriculum, not based on content or social intent, but rather based on the developing and changing learner. Previous papers have addressed the aesthetics, criticism, and art history components of this curriculum. I wish to continue this model, extending it to include the studios experience.

To begin with, I am compelled to make the claim that studio experiences must be narrowed in scope and broadened in mastery at each grade or learning level. Teachers must return to a teaching of the primary art forms and eliminate from their programs a dependence on the superficial and holiday decorative forms which are the basis for some curricula.

Studio experiences must come to mean exactly that, not merely working with so-called "art materials" or creating "something to take home". Studio should challenge and involve the best operations of the mind. Children, as well as the adolescent, can be assisted in increasing their visual attention to the wold around them. They likewise can be encouraged to develop their creative and critical thinking through carefully structured experiences and tasks.

Studio classes need to include time for reflection, risk taking, and errors. Studio should involve an understanding that creating the expression of an idea or feeling takes time and is difficult. Art history, aesthetics, and criticism can provide content which enlightens and strengthens the studio, without distracting from its importance in the curriculum.

A written curriculum spanning the entire thirteen years of instruction across a district is necessary to properly manage the studio experience. Kindergarten and special education, including classes for the talented in the visual arts, should be a part of this planning document. Special attention should be paid to the needs of the emotionally disturbed and learning disabled within the curricula. In districts which have many non-English speaking children or children to whom English is a second language, attention must be paid to these as well. The curriculum must be viewed as a plan which need proper attention to its evaluation and review after its acceptance by the district. It also needs to be a living document; it must take "mind space," not drawer space.

Such planning documents should ideally be created at the local level by teachers paid to perform this burdensome task in the summer or during other "breaks" in the school calendar. These teachers must be assisted and directed by knowledgeable curriculum personnel. Present art teachers must be encouraged by their administrators, in-service college professors, and induction teams to carefully and objectively consider the learners' needs, not the teachers personal studio preferences or strengths, in determining this curriculum.

Future teachers need to be encouraged to develop their own strengths, either in studio or in one of the other three disciplines and to use these strengths to their professional and personal advantage. Such strengths, however, should not become the focus of all their teaching efforts across the grades.

Teachers must come to realize that projects cannot be completed casually or laid away without examination and reflection or worse, not completed at all due to student absences or other circumstances. Elementary and middle school art teachers must take the control of their programs back from the elementary teachers or principals. Bulletin board displays or the spring art show must cease to be the impetus for art production in the curriculum. However, with the studio experiences properly and intensely developed, such public relation efforts become the means to the end and not the culmination.

THE CURRICULUM

In what follows I have sketched briefly a possible outline for a curriculum based on the studio with support from aesthetics, art history, and criticism. The lists of concepts are not complete, but are intended merely to begin the task of delineating concepts on a developmental basis. The concepts have not been divided into categories according to discipline, rather they are simply listed. No attempt has been made to include the manipulative, visual or expressive skills necessary to the mastery of the chosen art forms, since most classroom teachers are familiar with these. The forms of art explored vary slightly across the ages and themes or foundations for expressions are not suggested or implied. This curriclums broad outline expands on the issues raised in a previous paper (Nov. 1986) and is based on a strong studio program in K-3 with minor support from art history and aesthetics. From grades 3-6 the emphasis on studio is lessened somewhat and the emphasis on art history and aesthetics is increased. Critical skills are added. Grades 7-9 again sees a reduction in the time spent in studio activities in favor of increased content in art history, criticism, and aesthetics. The grades from 10-12 are years of student selection in the arts in this curriculum.

I have indicated earlier that attention must be paid to the children particular gifts and problems, as well as to the bilingual. You will note that such has not occurred herein.

THE YEARS OF MANIPULATION AND DISCOVERY

The teacher's primary objectives during these years are to teach the basic technical media skills and content; increase manipulative skills across the grades; and to attend to the importance of developing the visual skills. The concepts listed under each grade level serve to create an understanding of the grounding of studio.

Kindergarten

The Studio activities are centered on drawing, painting, and modeling. the studio atmosphere needs to be structured to reasons of safety and good behavior, but not so structured as to prevent necessary movement and involvement with materials. The children must be encouraged to view their work as their own. The work should be recognized but not praised or criticized during production It might be most useful to speak in terms of work habits, rather than in terms of the work itself. Because children of this age are likely to talk to themselves and others as they work, the teacher needs to alert and responsive to these impromptu "conversations". Judith Burton provides a model of such a teacher in her articles and presentations. Studio conversations initiated by either the child or the teacher are critical to the studio experience. Such conversations usually revolve around both the product and the process of its creation, as well as the child's feelings and thoughts about both of these aspects of creating art. Conversations so centered would provide exceptionally fine opportunities for the blending of the various disciplines in art.

A secondary but important benefit of this curriculum is the return to the safest of the art materials for general classroom use. The limited selection of art forms also limits the numbers and selection of appropriate materials which in turn increases the amount of time available each class period as opposed to time.

A teacher's aide who sees to the media distribution, cleanup, and studio maintenance would free the art teacher to interact with the children without being distracted by these time consuming chores.

I consider the following concepts to be primary to the studio model, another might classify these concepts as belonging to aesthetics or criticism. Without the studio experience such concepts as these are meaningless at this age. Some evidence exists (Burkett, 1977, Gardner, 1975) which seems to indicate that these concepts understandable in the studio context are meaningless to children of this age outside the studio context.

Students should learn the following basic concepts:

1. That paintings are made with paint, paper, and brushed.
2. That color is used to make a painting.
3. That drawings are made with crayons, pencils, and paper.
4. That lines are used to make a drawing.
5. That modeling is done with clay.
6. That modeled objects are different from drawings or paintings because they can be seen from all around.
7. That paintings, drawings, and modelings can be enjoyed by looking at them.

First grade

Drawing, painting, and modeling continue to be the focus of the studio experience. The same studio atmosphere should prevail and conversations centered on the art work or the art process are likely to gain in importance. Imagery will become more important in these conversations and will encourage the child to elaborate and refine attempts at imagery. Increased attempts to help the children develop independent work habits should occur; such independence will increase both the children's confidence and control in the studio.

Students should review those concepts listed previously and learn the following new basic concepts:

1. That some objects people make are known as art.
2. That sometimes these objects are made with paint, crayons and modeling clay.
3. That art is different from other things because it is made only to look at.
4. That art sometimes looks like remembered or known things and sometimes looks unlike such things.
5. That people who make such objects are called artists.
6. That an art teacher is a person who teaches children to make paintings, drawings and modelings.

Second grade

Emphasis on the forms of painting, drawing, and modeling continues. The children should be encouraged to experiment with forms, space, and organization of the picture plane. Imagery should be encourage both directly and indirectly by focusing on the visible and the imaginary.

Students should review those concepts listed above and learn the following new basic concepts:

1. That we can make paintings, drawings, and modelings to tell others about the things we know and think.
2. That paintings, drawings, and modelings can tell us about our world.
3. That these objects can also tell us about others.
4. That colors help make paintings pleasurable to look at.
5. That lines and shapes are things we can see and talk about in paintings, drawings, and modelings.
6. That lines and shapes in paintings, drawings, and modelings help make these objects pleasant to look at.

THE YEARS OF IMAGERY

The teacher's objectives during these years are to increase the level of media knowledge, manipulative skills, and visual attention. An important addition to these objectives is the planning is introduced. The importance of thought is introduced.

Third grade

Studio activities are continued as suggested above. The atmosphere is one of seriousness and support, with a strong sense of involvement on the part of the teacher. An aide should also be retained to allow maximum teaching and interaction by the art specialist.

Students should review those concepts listed above and learn the following new basic concepts:

1. That paintings, etc. are pictures of our thoughts and the thoughts of others.
2. That we can use colors, shapes, textures, and lines to make our thoughts visible to others.

3. That talking about art can increase our understanding and enjoyment of art.
4. That art takes a long time to complete.
5. That by careful attention to our work, we can increase our enjoyment in it.
6. That we can plan our artwork, or we can do it without a plan.
7. That different artists paint, draw, and model in different ways.
8. That these differences are important to our enjoyment.
9. That each child's work may also be different from any others.
10. That the differences shown in each child's work are important to our enjoyment of these works.

Fourth grade

Studio activities are still grouped around the art forms used during the previous years. Modeling and sculpture are now used. Technical skills are taught when appropriate both individually and to the group. Media can be used individually or by the entire group depending on the circumstances.

Conversations and somewhat formalized discussions gain in importance. Pictorial and verbal presentations of model artists can increasingly be used, either alone or as preliminary "investigations" prior to studio experiences. The sense of what being an artist entails should be addressed, with attention to their cultural role as boundary breakers and interpreters. Discussions should also focus on the thinking processes that occur during the making of a work or project, as well as a continued emphasis on the planning and carrying out of steps necessary to the completion of a work or project.

Students will review the concepts learned during grade 3 and will learn these new basic concepts:

1. That are can be made with many materials.
2. That thinking is needed to make an artwork.
3. That it is acceptable to sometimes fail in our studio efforts.
4. That it is acceptable to sometimes fail in our studio efforts.
5. That such failure help us learn to think better about our work.
6. That the work of artists in the past were not always accepted by the people of their time.
7. That we can make choices in the shape, lines, spaces, and colors were use in our paintings, drawings, and modelings.
8. That our choices change the look of our work.
9. That sometimes our choices change our liking for our work.

THE AGE OF INTELLECTUALIZATION

The objectives continue to rely on mastery of media and visual skills. Imagery, space, and color are explored, with great attention to the thinking and reflection necessary in creating art. Sources for artistic imagery are explored.

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Fifth grade

The atmosphere in the studio continues to be both supportive and serious. Emphasis on studio techniques continues both individually and in the group as a whole.

Greater attention is paid to the appearance of objects and the students are encouraged to careful observation and experimentation growing out of these observations. Discussion centers on both the processes involved in the making of art and the processes of thinking and planning a work. The children are encouraged to be attentive to their work and the work of others but are also encouraged to remember that "mistakes" are helpful to learning about art and its effects on us.

The students review the concepts of the past two years and learn the following new basic concepts:

1. That we can learn to draw, paint, and model what we see.
2. That artists in the past and present sometimes paint, etc. what they see around them.
3. That we can also draw, paint, and model what we can see only in our mind.
4. That artists in the past and present sometimes paint, etc. what they imagine.
5. That sometimes the materials we are working with help us to "see" what we want to paint, model, or draw.
6. That we can change our minds about what we are painting, drawing, or modeling because of what our work tells or shows us.
7. That we need to pay careful attention to ourselves while we are working so that we can know what to do next.
8. That we need to pay careful attention to our work for the same reason.
9. That we can become better at painting, drawing, and modeling by being patient and careful in our work.

Sixth grade

The studio experiences again focus on the important three. Conversation should be focused on discussions of the subjective nature of creating and responding to art. The art teacher's primary objective is to implant the attitude of self acceptance and confidence in the children. The art teacher actively intervenes with individual instruction and assistance when it is apparent when it is apparent that such is needed. The same acute observation skills apparent in the earlier grades in the response to conversational cues has refocused on behavioral cues over the last two years. Teaching is more overtly done than in the past. Technical skills continue to be imparted as needed and occasionally spontaneously offered by the teacher.

There should be more attention to art history and criticism and the critical process should be taught and practiced.

The students review the concepts of the past two years and learn these new concepts:

1. That we can learn to act as artists do when we pay careful attention to our thinking and our work in the art class.
2. That, just as our artwork looks different from each others, so are our likes about the appearance of artworks different.
3. That these differences, like the differences in our artworks, tell us something about ourselves, and so are important.
4. That differences in artworks add to our enjoyment in both making and looking at art.
5. That sometimes, it is most important to be able to think of an idea for an artwork, even if we can't make our work look just like our idea.
6. That our artwork is a symbol for our ideas and feelings about our world and ourselves.
7. That these symbols can be understood by others who view our work.
8. That these symbols can help us and other "see" the world in a different way from the ways we generally think and feel about the world.

THE YEARS OF EXPRESSION

Media and the manipulation of these media continue to be important objectives. A major focus on expressive content occurs. The visual skills are emphasized with attention to representational and non-representational imagery. The concepts of differences and unique abilities are introduced and the idea of risk taking is explored.

Seventh grade

A major shift in the organization of the art class occurs in this year in most school districts. A similar shift also occurs in art teachers' curricular stance and their attitudes have powerful effects on the skill level and conceptual development of students.

The studio experience often is more regimented at this age with little time or attention spent on the expressive and creative aspects of studio production. Such regimentation often results in a misunderstanding of the nature of art and of the importance of expression and symbolic meaning in art works.

Children's admitted difficulties with drawing frequently cause teachers to mistakenly abandon this art form in favor of crafts or long involvement with perspective studies and lettering units. I would suggest that, instead, teachers direct their attention, as well as that of their students, to the solving of the perceptual problems evidenced by the lack of drawing skills.

I have seen exciting and vital art programs based on painting and drawing which evoke extraordinarily expressive work from students of this age. Such programs are able to impart more truth about the nature of art than programs which seek to avoid the nature of art than programs which seek to avoid the technical and perceptual concerns which are rampant at this level.

The intensified use of both art history and criticism would continue, with greater formal use of these two areas and a shifting balance in the studio experience.

Students would review the concepts learned at the previous levels and focus on the following new ones:

1. That symbols have different meanings in some cultures than in others.
2. That artists evolve their style and symbols over a long period of time.
3. That our choice of symbols tells others about our thoughts, feelings, and ideas.
4. That artists sometimes know what expressive effect they are working toward in their art work.
5. That we can compose our work in ways that increase its effect on others.
6. That time, patience, and skill are required to create art works of value to ourselves.
7. That our work must satisfy us first, before it can satisfy or affect others.
8. That creativity is a characteristic which makes others view us as "different".
9. That differences in art are valuable and are not something to fear.
10. That risks are necessary in the art studio.
11. That the only way to fail in art is to avoid risks.

Eighth grade

The studio experience in the eighth grade is conducted with the same intensity and involvement with personal expression that is evident in the seventh. If the program is organized over a year, additional art forms could be introduced. One possibility would be printmaking; there are certainly other as well which might be chosen.

Some programs are divided into crafts and fine art at this level and this division could offer great possibilities and some hazards. The danger to be avoided is the focus on the function of the products to the detriment of its aesthetic and expressive qualities.

During the last two years, increasing attention to and use of art history and the critical process has occurred. This year, more formal presentations both in conjunction with the studio and alone would occur. Increasing emphasis should be placed on verbalization about art and the nature of art.

Emphasis might well move from the studio to the critical and historical experiences. The total program could be build around such content with perhaps only one model studio unit. The balance could well continue to shift from year to year in this particular grade, due to the generational and local needs of the particular classes. Subtle adjustments as well as more definitive alterations in content emphasis and structure could also be made by the teacher according to the learning level of the students. Undoubtedly, such adjustments always take place in art classes. However, it might well be useful to consider formalizing some of these within the curriculum.

Students will add the concepts listed below to those already mastered:

1. That art is an expressive human activity.
2. That man has always created art.
3. That art is a form of communication to others and that one can learn to "read" art.
4. That criticism can help us to talk to others about what we see and "read" in artworks.
5. That art has several purposes.
6. That art history can inform us of these purposes.
7. That art takes many forms.
8. That artists have invented these forms and that risks were often involved in these inventions.
9. That some people are better at making art, while others are better at talking or studying about art.

THE YEARS OF SELECTION

In these years, individual course offering would determine the objectives. Some common objectives are listed.

Ninth through twelfth grades

For many students in the Pennsylvania school system, the last formal schooling in art occurs in the seventh or eighth grades. In my university art classes with non-art majors, this lack of continued study in the visual arts results in immature aesthetic conceptual development and art work which corresponds to that of a fourth to sixth grader.

Presentations of work from such students at an area school board meeting a few years ago, convinced that board to retain their art requirement for the eighth grade. The recent changes initiated by Chapter Five is resulting in continued study of art beyond the eighth grade by more students in many school districts. While I believe the best structure for such study is predicated on the studio experience, it is evident to me that for some students, the choice of the type of art class engaged in may be an adequate structure.

Choices would need to include studio, similar in nature to that outlined in the preceding pages, but with a broader selection of art forms available for study, as well as courses in each of the other discipline areas, including aesthetics. Courses which combined content would also be viable options, although a mingling of content areas would pose its own curricular problems.

Because of the different needs and stances across these grades and also because of the entrenched nature of secondary art programs, these years may be the last to be altered. In some programs, indeed, there may already be such firm attention to the best of the studio experience that change would only destroy their value. Unfortunately, however, there are studio programs on the secondary level which do not explore the nature of art, the nature of expression, increase students abilities to visualize or to create satisfying imagery. Such programs at best increase a student's manipulative skills which at this age is a decidedly low level achievement.

During these important years students should consolidate and refine the concepts addressed in earlier years. A shor tand incomplete list of necessary additional concepts to be mastered follow. The students learn that:

1. Artists, critics, art historians, aestheticians, designers, art teachers, and others use their skills to engage in art on a professional level.
2. That art can be enjoyed in numerous ways.
3. That art can be viewed in numerous ways.
4. That art is an intellectual and expressive activity.
5. That one increases in skills of looking, etc. by continuously and patiently pursuing their objectives.
6. That one needs to continue to study art to become more knowledgeable and able to enjoy it.
7. That one never masters all ther is to know about art.
8. That in art there are few absolutes, this is one of its trials and its joy.

In conclusion, I again repeat my commitment to studio as the bsis for a balacnced art education curriculum. Such studio must be intense and creative. It must use the best of the minds so engaged. Its successful implementation demands a teacher who is knowledgeable in each of the four diciplines and excited about art and its place in the lives of the students.

Dr. Mary Burkett
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THE ROLE OF STUDIO ART IN ART EDUCATION IS TO DEVELOP IN STUDENTS THE POWER OF EXPRESSION WHILE THEY EXPERIENCE THE WORLD AS ARTISTS OF INTEGRITY

Maggie Buttalino

The concept of the power of expression relates to the basic need of a student artist to feel a sense of personal power in order to want to produce.

Everyone has the ability to create by virtue of being human. The artist trapped within each of us can be released by instruction in the use of artists materials, and stimulating us to a sheer enjoyment of working with them. Artists seek not to imitate form but to create form--not to imitate life, but find an equivalent for life. (Franscina Harrison, 1983, p. 90)

In the search for identity, the student in the studio art environment is directed in this discovery process to the individual artist in history.

Studio experiences are build upon the partial repetition and overlap of the range of studio experiences engaged in by the student.

By stressing artists' conceptions of themselves throughout history, educators may suggest new ways art students can define what they want to become. (Art Education, November 1987 p. 10)

By example, the idea can be underscored that all great artists have defined for themselves who they want to be, which required more than just technical brilliance.

Sir Joshua Reynolds, an eighteenth century portrait painter and writer of distinction, spoke of invention in one of his addresses to the students of the Royal Academy on the distribution of prizes. Invention is one of the great marks of genius; but if we consult experience, we shall find, that it is by being conversant with the inventions of others, that we learn to invent; as by reading the thoughts of others we learn to think. (Discourse IV, lines 167-171). Art Education, November 1987)

A room filled with people creating art generates that concept of studio art. Creativity is a lonely and private experience where energy is expended and needs to be replaced; this occurs through the social atmosphere of studio art. This situation is conducive to the individual artist tapping into the energy available which ebbs and flows through the creative act.

The training of the artist in the studio environment must take place in order for the artist to reflect. Discipline channels energy into a particular vector for the creation of a positive experience. In reference to a particular aspect of studio art: "Painting is an art; and art is not vague production, transitory and isolated, but a power which must be directed to the development and refinement of the human soul, to raising the triangle of the spirit." (Kandinsky, 1947, p. 74)

What of the aspect of more students becoming artists? "From a positive point of view, artists are more open, aware, creative, willing to experiment, curious and vulnerable." (Flannery, 1987, pp. 8-11)

Students who are effectively trained in arts, programs in our schools can create a nation that appreciates materials the way artists do, including the attribute of taking pride in their own work.

A nation that neglects creativity in people today will certainly be buried in its own dust tomorrow. (Fred Hoyle, I changed the word man to people, and I can't locate the source).

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COMPUTER GRAPHICS OVERVIEW

Thomas Porett

Introduction

The computer configured as an artist's workstation is unquestionably a powerful tool and catalyst for visual thinking. Within the confines of current technology it is a flexible, multipurpose image-making device, whose capabilities range from relatively simple flatwork to animated three dimensional sequences. Although it is viewed most often as a tool, it is important to recognize that as a system, it can effect significant influence in the conceptual creative process. This is possible primarily because the adaptive nature of the computer allows the 'personality' of the tool to be molded or radically altered.

Problem solving is altered because visual material is never fixed in form, but is changeable numeric data. This data can be acted upon during most any step of the process by both hardware and software. Until a piece is fixed on paper or film, it is subject to change, yielding a flexibility that is unparalleled in any other medium. This malleable state offers the artist an opportunity to examine the creative act as a multi-dimensional process, in which decisions can be interrelated in such a way that more solutions emerge than would if a conventional approach were chosen. A common example of this is seen in the variations of 'paint' programs currently available. Each in some fashion emulates the tools common to the conventional drawing studio, but the addition of editing processes akin to those of word processing add significant power and flexibility. But this is only part of the real potential available.

Far more fascinating possibilities begin to emerge as both tool make artists better understand this new creative environment. The critical concept that distinguished digital systems from analog and material processes, is the concept of integration. The potential of communicating elements of one process with those of another, yielding hybrids, is not easily possible through conventional means. This holistic approach to problem solving has gained great sophistication in development of integrated office systems. The ability to share data amongst disparate tasks represents a powerful implementation of a dynamic desktop business tool.

The future of graphic systems will follow this lead as it utilizes the power of the computer in a way that synergistically opens creative avenues to serve the demands of artists working in technological media. This synergy occurs by what might be called "process mediation", through which solutions to problems are influenced by the openness and flexibility of the tool used. The artist's conception is enhanced through the freedom a system can offer in allowing an idea to be handled in multiple fashion.

For example, a system designed to create three dimensional objects could integrate features of an interactive 'paint' program. The notion that a virtual solid object could be shaped, then painted and further altered either dimensionally or graphically, is unique to digital systems. It engages a baseline of conceptualization previously unavailable to the artist, and limited primarily by that individual's imagination and integrative abilities.

Clearly, many aspects of such a system already exist in some expensive installations, but even those are only partially integrated, and out of reach for the individual artist or designer. However, there are encouraging signs that microcomputer based workstations are beginning to surface that will allow the concept of integration to be embodies as a working system. In the interim we are faced with the somewhat perplexing task of attempting to integrate those aspects of a graphics workstation that are desirable, As a consequence, there are added burdens placed upon the artist, as he/she must acquire both depth in a specialized discipline, and breadth in unerstanding digital systems.

Computer Graphic Basics

In its most elemental form, a computer graphic image is wedded to the mathematical world of the matrix, a collection of points in a two or three dimensional grid structure. From this foundation, two sub-organizations emerge, that of vector graphics, and bit mapped graphics. Historically, vector graphics were the mainstay of computer graphics. A vector graphic object begins at some point defined by a coordinate on an X, Y and possibly Z axis. From this point of origin, a graphic figure may be constructed by "drawing" a line from that point to some other point in a specifiable direction and in some pre-defined number of units. In such a system, drawing may consist of moving a pen along a paper surface using special stepping motors of a plotter, or the electron beam from a cathode ray tube (CRT). Although it was the earliest from a computer graphics, it remains a critical principle utilized in many current state of the art machines.

In recent years, computer graphics have appeared predominantly as screen images, usually in a variety of colors, due to a distinctly different approach to imaging called bit mapped graphics. The basis for this approach begins with the display area represented by an X and Y axis grid structure, divided into units called pixels or picture elements. The resolution is determined by how small the pixels are, and how many colors can be represented in the individual pixel. Color and resolution are closely tied to available random access memory, as in most systems, and each pixel must take a least one address in memory, and more so if it is also to represent color. Once the bit map has been established, it must be displayed on the video monitor using what is called in the end a bit mapped raster graphic display. Such display possibilities have made desktop graphic workstations a reality using microcomputer systems.

Electronic Paint Systems

Software for these systems has generally be divided into tow major divisions, bit mapped screen oriented electronic "paint" systems, and object oriented vector based systems primarily used for drafting and precision design work. In some cases, current trends are beginning to see a merging of these approaches into an integrated graphic environment in which one can switch back and forth between the systems in order to utilize the strengths of each approach.

The notion of an electronic paint system seems a contradiction at first, since it in no way resembles as a medium the physicality of pigments. Yet it must be remembered that computers are the perfect virtual machine, that adopted the characteristics of some other machine or function. In emulating the painter's canvas, we confront something akin to yet very separate from traditional forms. Terms such as brushes and palettes have new meanings quite unrelated to their real world counterparts. In many ways they are poor substitutes and in others are wondrous new tools undreamed of by previous generations of artists. The notion of part of an imagine becoming a new "brush" is quite unusual. Further, the ability to reshape the "brush" by bending, stretching, stamping and resizing are radically different from any conventional understanding of the painting process.

Object Oriented Systems

The vector graphic approach and its related "object oriented graphics," make up the second major division of computer graphic systems. In this approach images are specified as points in two or three dimensional space, connected by lines that form the structure of an object. In two dimensional systems, these linear representations are most often used as a drafting function, leading to the term CAD, an acronym for Computer Aided Drafting. This approach is noted for its precision, and capability of storing collections of connect points in libraries that may be accessed repeatedly for reuse or alteration. CAD also has the virtue of being able to output to a variety of high quality hardcopy devices such as pen and electrostatic plotters, and more recently to laser printers.

Another virtue of an object oriented system is the capability of exercising extensive yet precisely controlled manipulations to the object such as changing scale, rotation, stretching, flipping and combining with other objects. Change is a constant in any design process, and a CAD approach offers an ideal method of testing different concepts without committing valuable time to labor intensive manual drafting. This of particular interest to product designers, architects, and space planning professionals. These professions also benefit from the capability of assembling libraries of objects that can be reused in varying circumstances by simply changing scale, orientation and shape. A design or architecture firm that utilizes a CAD approach in the work environment has the capability of archiving the "history" of each element in a structure that may be utilized within a current project, and reutilized at a later date in a different project.

Animation

Amongst the most significant activity in computer graphics is the realm of animation, ranging from simple microcomputer based personal expression to supercomputers creating frames for motion picture productions, military simulations, or graphic display of arcane particle physics research. It is a field that is as varied in approach, extending from bitmapped frame approach, to pure algorithmic imaging.

In its simplest form, individual bitmapped frames can be assembled from a paint program, and rapidly displayed in a fashion that resembles conventional cel animation. This method relies least upon the power of the computer to assist in the production, but is often used as an inexpensive way of conducting a "pencil test" for a more ambitious undertaking. Another approach that is closely related to cel animation involves animation of one section of an image and moving that section across the screen. This is accomplished either through special animation software, or in some cases by hardware/software configurations that create objects called sprites. This approach is used most frequently in arcade games and some low cost microcomputers. If hardware sprites are used, their size is usually limited, but the speed of movement is optimized for game purposes.

More advanced animation techniques involve sophisticated computational algorithms that can interpolate between the shape of one object into the shape of another, making possible a process called key frame animation. In its simplest form, the animator creates an object out of points in space that define a beginning shape. A second object is created that represents the final shape, and spatial position, and the program is engaged to create a specified number of steps between these two objects. The process is called "inbetweening" or tweening." On more powerful computers, software is able to create "tweens" of three dimensional shapes, although there are still major limitations to the degree of complexity of motion that can be conveyed. A great deal of concentrated research is being conducted by computer graphic scientists to discover efficient ways of representing realistic motion of complex objects, along with effective rendering of these objects.

Although it may be possible to someday create wholly realistic appearance to an animated object, it is the current view of those closest to the field that rather than attempting to create the illusion of reality, it is far more appropriate to create a convincing illusion on its own unique terms. Indeed, the aesthetic value of any medium has always been strongest when its own values have been established rather than adopting those from another form.

Input/Output

In order to make the computer respond to the manual skills of an artist or designer, a way must exit that can convert physical motions into numeric information that the computer can use. A general class of devices called digitizers accomplish this task in a variety of ways, each holding its own strengths and weaknesses. Among the first devices was the light pen, actually a narrow photosensitive cell that in conjunction with software can determine a location on a screen, and can be used to enter coordinates or draw lines on the screen. Other digitizers use a magnetic or electrostatic grid on a flat surface called a graphics tablet. It is used along with a stylus that alters the magnetic or electrical field of the tablet in a manner that can be located by software for use in the drawing function.

A different approach used to draw is the joystick, a device that can move on an x and y axis to determine points for drawing or entering data in a CAD program. Two close relatives of the joystick are the trackball, and the mouse. Future developments should yield devices that are better suited to the needs of the artist, simulating variable brush strokes or line definition.

Another class of digitizers are video digitizers, devices that can accept a video signal from a camera or recording media, and convert it into digital data. This approach is commonplace in video production studios, as well as computer graphic facilities. The benefit of such a system lies in the extensive image manipulation that can be precisely controlled by the computer, allowing endless varieties of aesthetic transformations or special effects of the original image. As desktop publishing becomes grows, so the need for input of photographic imagery in digital form. A specialized class of optical digitizers called scanners are used to digitize fine detail and gray scale data from photographs. Eventually color digitizers will be standard, although greater memory capacity and processing speed is necessary to handle this data intensive usage. Indeed, the very nature of photographic systems will eventually be altered as the need for cameras that create digital will be necessary.

Among the most vexing problems for the computer graphics field is the gap between what can be generated on a video displays, and what can be generated as 'hardcopy' from that same system. At best, a photographic record using a device called a film recorder can be used to generate a slide or negative from which a print may be made. This approach yields very high quality results, but is rather indirect at best. direct prints from a computer are much more limited in quality, and it is this realm that much developmental work is being done in the laboratories of the best hardware vendors. Currently limited color and resolution printers use both ink jet and thermal transfer printers to produce acceptable images.

In the realm of non raster (video screen) printing, is the conventional pen plotter, a device that can precisely render line drawings for engineering and architectural fields. These printers rapidly move one or more pens on the surface of paper, to create its characteristically crisp lines. Another variation is the electrostatic plotter that can produce large scale color renderings with limited color saturation and resolution.

The most interesting device to emerge has been the laser printer because it can yield very high resolution printing of line or text. current devices are limited to printing black, but more advanced color laser printers will eventually be commonplace. The laser printer is basically a xerographic copy machine that uses data from the computer to manipulate a laser beam rather than an optical image projection to 'write' on the light sensitive drum. Eventually technologies will merge to produce a device that will yield high resolution color images from data or original hardcopy.

Publishing Graphics

Computer graphics have played a significant role in publishing systems since the mid seventies, but this was limited to very expensive typesetting and image processing systems with limited access to all but the largest corporate and governmental clients. The development of computer layout introduced a major advance for users of high end systems, who could integrate images and text, crop, scale and mover elements of a layout with much greater speed and flexibility than traditional techniques. This began to change in the middle 1980's, as the processing power and graphic interface became commonplace in computers such as the Macintosh. A new activity emerged known as desktop publishing, that to a great extent allowed an individual to combine text and limited resolution graphics in a layout program. This development was closely tied to the availability of inexpensive laser printers that could print out credible versions of this work at a resolution of 300 dots per inch, enough to appear to the untrained eye almost as if it were typeset.

It is likely that desktop publishing will serve as a focal point for intensive development of hardware and software resources as it has the broadest potential user base of any aspect in the field of computer graphics. A convergence of needs will drive development of higher resolution, page oriented rather than screen oriented systems. These will be relatively simple to use systems, accessible to designers and editors rather than computer specialists. Indeed, the overwhelming trend is toward developing sophisticated graphic systems controlled by an equally sophisticated user interface.

Conclusion

Computer graphics is a medium that must surely be seen as a paradox. It is at once the paint brush and the canvas, the drafting table and the rendering, the animation stand and the movie screen. These wonders, of course, come at a price--the necessity for the artist or designer to understand how to translate their traditional skills into terms of this flexible machine/medium. So far this confluence is plagued by what has been termed by art historian Cynthia Goodman "the uneasy liaison of art and technology."

The sense of unease is less profoundly felt in the commercial utilizations of computer graphics, since the prospect of novelty or efficiency have intrinsic economic arguments that help override questions of a more (sensitive) nature. Even here though, substantial effort must be devoted to learning to work with the new tools, even those of a "user friendly design." Part of the issue is related to the nature of hardware and software implementations, but how these tools impact upon the visual thinking process must be considered equal importance, as they most certainly alter how one works through an idea, engaging what might be termed an ideational filter. This filter sorts out what is appropriate for solution by computer from that which can more aptly be solved by other means. This extra level must be active or the artists/designers will find themselves quite arbitrarily using the tool in ways that may well be counterproductive. Nevertheless, when the computer is employed in appropriate ways, it becomes a powerful creative partner. The interaction between this new flexible tool and the artist can lead to solutions that were impossible to conceive of previously. These machines will affect the ideational process profoundly, influencing developments in visual thinking. The future remains open and tantalizing.

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FROM THE HORSE'S MOUTH

Ron Mitra

During the last year and a half, through the King's Gap conferences on Art Education, we have been considering the possibility of a discipline-based art education, and more generally, a way to combine aesthetics, art history and criticism, and studio art in a comprehensive curriculum. At the same time, we have been made painfully aware that the amount of time devoted to art education (at least here in Pennsylvania) in our schools is not all that much, and that in any event, art classes, even at the high school level, are primarily studio art classes with some other considerations introduced ad hoc, and primarily arising from the interests of a particular teacher, or the needs of a particular class.

So, this time around, I decided to investigate, with some trepidation, how high school students respond to their art classes. My investigation is not a study, although I have some intention of expanding it in the future, with larger and varied samples and all that. For the present, I am just scratching the surface, so to speak, with a couple of small, restricted and convenient samples; surveys done in my school district, North Allegheny, which is suburban, reasonably affluent, and the third largest school district in Allegheny county.

In formulating the questionnaire for the survey, I took into account our previous discussions at King's Gap, and also the sociology and curricular emphasis of the N.A. school district. I happen to believe that students in the area are guided, by a number of different mechanisms, to take more seriously vocations (and therefore related subject matter), say, in medicine, business management, or technological fields than, for example, ones in basic research or teaching (all subject), or in any area of the arts. This, of course, is not an unusual phenomenon. nevertheless, I was curious to find out whether high school art students have an interest in pursuing art beyond high school, if so in what way, and whether they have a stake in understanding art beyond doing it.

The two classes I chose for my survey were: Drawing & Painting I for Sophomores, and a Senior Art class. In addition, I followed up the Senior art class survey with a group discussion with the students in order to explore their various responses a little further. I am grateful to the two art teachers involved: Mr. Hawbaker of the N.A. Senior High School, for their cooperation in this matter. The questionnaire is appended and the statistical information tabulated. Both the code and the results are fairly self-explanatory, and perhaps the results are altogether predictable to many of you. They were not to me, not in all the areas I happened to touch upon.

So what was enlightening to me: First, a corroboration. The chief complaint of both groups about their art classes was that there was simply not enough time to do their work with care and satisfaction. The seniors told me over and over again that they would like at least two periods back to back for all their art classes. Several of them added that the reason for few and fragmented art classes is the lack of importance given to art education by the school district. Second, I was surprised to find a rather large interest in knowledge about art and its history. There was, however, a much greater interest in "understanding and evaluating" art than in learning about its "development." This kind of curiosity also had a contradictory edge to it. while they were definitely eager to learn something about art, the seniors were very skeptical about having specific classes in areas of aesthetics or history. "Perhaps the stuff could be smuggled in somehow," one student suggested. Most seemed to think it depends on how the material is presented.

Third, I was encouraged to find that the students, especially the seniors, had a broad acquaintance with art from different cultures and from different parts of the world. In fact, several of them had already developed a taste for different kinds of art, "European Realism," "abstract art, specially Native American stuff," "the simplicity of African art," were some of the examples they cited in response to Question 13. Fourth, speaking bout vocations, a future as a commercial artist and designer seemed very attractive to many. "Everyone wants to be like Andy Warhol, "one senior told me, with circumspection and an underlying cynicism!

Finally, teaching as a profession does not appear to be all that appealing any more. Perhaps that is to be expected. At the same time, many of the seniors seemed to get more intrigued by the possibility of teaching during our discussion when it occurred to them that as teachers, especially as art educators, they may be able to pursue their own development as artists a little better than as professionals in some other field.

As I said at the outset, I do have an interest in making this kind of a survey more valid and reliable statistically. In particular, I would like to compare student responses from large urban school districts like Pittsburgh with ones from the other pole, the small rural districts whose existence and importance Joe DeAngelis has underscored so many times. At the moment, the main question I have is simple and obvious: How does one go about getting more and longer art classes for high school students?

Please answer all the questions (1-15) and elaborate on your answers if you want to do so.

Circle one: Grade: 9 10 11 12 Sex: F M

1) Is this your first high school art class? Yes No

2) If not, how many other art classes have you taken in high school?

3) Why did you decide to take an art class? Because:

a ( ) you enjoy drawing/paintin/scultping
b ( ) you want to continue your development as an artist
c ( ) the class will help you in a related field
d ( ) you want to see whether you have an aptitude for art
e ( ) you want to discover something about art by doing it
f ( ) you needed another class to complete your schedule

(Of course, you may have more than one reason here, and more than one answer for some of the questions below.)

4) What kind of studio activity interests you most?

a ( ) drawing/sketching
b ( ) working with color
c ( ) design/composition
d ( ) three-dimensional work

5) What kind of subjects or ideas do you like to work with most of the time?

a ( ) inanimate objects/still live
b ( ) land/seascapes
c ( ) figures/faces/people
d ( ) abstractions

6) What do you find most enjoyable in an art class?

a ( ) learning anew technique (or, something you could not do before)
b ( ) being in a less competitive environment
c ( ) using your imagination more freely than in other classes
d ( ) playing with objects, material and color
e ( ) finding out a bit of what happens in art

7) What do you find least enjoyable in an art class?

8) Do you think that being able to understand and evaluate works of art (including your own) would help you to do better work in your art classes?

9) Do you think knowing how art develops as part of a general culture (including your own) can help you to do better work? (Or, to find out where you "belong")

10) Have you been to an art exhibit of any kind in the last three years? If you have where?

a ( ) in a museum
b ( ) in a gallery
c ( ) in an art festival
d ( ) some other place

11) Have you dealt with any kind of art or craft when studying American culture or other societies (for example, in history or social studies classes)? Yes No

12) Through any part of your environment (inside or outside school), have you become aware of any kind of artistic production from different parts of the world?

a ( ) Western Europe
b ( ) Eastern Europe
c ( ) Canada, U.S., Mexico
d ( ) Central & South America
e ( ) Middle-East & North Africa
f ( ) Sub-Saharan Africa
g ( ) South Asia (India, Pakistan...
h ( ) East Asia (China, Japan...)
i ( ) Australasia & South-East Asia
j ( ) Other places

13) If you have come across different kinds of art, is there something that you especially like? Or dislike?

14) Have you considered becoming professionally involved with the art world? Have you thought of becoming:

a ( ) an artist or sculptor
b ( ) a craftsperson
c ( ) a commercial artist/designer
d ( ) an art critic
e ( ) an art historian
f ( ) an art educator

15) Have you considered teaching as a profession (at any level, from kindergarten to universities) in any area of the humanities, social science, or natural science?

Thank you very much for your participation!

TABLE OF RESULTS (Numbers are %)

QUESTION NO.	DRAWING & PAINTING I Sophomores	SENIOR ART Seniors
	F: 52.6 M: 47.4	F: 50 M: 50
1	YES: 5.3 NO: 94.7	YES: 0 NO: 100
2	1-2: 84.2 3-4: 15.8	1-2: 20 3-4: 37.5 5-6: 18.8 7-8: 18.8
3	a 78.9	a 100
	b 78.9	b 75.0
	c 21.1	c 37.5
	d 5.3	d 0
	e 15.8	e 12.5
	f 5.3	f 0
4	a 84.2	a 75.0
	b 47.4	b 50.0
	c 21.1	c 43.8
	d 15.8	d 37.5
5	a 42.1	a 31.3
	b 26.3	b 12.5
	c 63.2	c 62.5
	d 36.8	d 43.8
6	a 47.4	a 56.3
	b 5.3	b 18.8
	c 94.7	c 87.5
	d 36.8	d 31.3
	e 5.3	e 6.3
8	YES: 89.5 NO: 10.5	YES: 81.3 NO: 12.6
9	YES: 68.4 NO: 26.3	YES: 68.8 NO: 20.0
10	a 63.2	a 81.3
	b 42.1	b 56.3
	c 84.2	c 75.0
	d 26.3	d 43.8

QUESTION NO.	DRAWING & PAINTING I Sophomores		SENIOR ART Seniors	
11	YES: 63.2	NO: 36.8	YES: 62.5	NO: 37.5
	a 36.8		a 37.5	
	b 15.8		b 37.5	
	c 26.3		c 62.5	
	d 15.8		d 50.0	
	e 21.1		e 50.0	
	f 5.3		f 50.0	
	g 10.5		g 25.0	
	h 21.1		h 56.3	
	i 10.5		i 12.5	
	j 5.3		j 18.8	
14	a 47.4		a 37.5	
	b 0		b 0	
	c 63.2		c 56.3	
	d 5.3		d 6.3	
	e 5.3		e 0	
	f 5.3		f 20.0	
15	YES: 21.1	NO: 57.8	YES: 37.5	NO: 62.5
	(NO ANSWER: 21.1)			

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RETAINING TRADITIONAL VALUES: INCORPORATING COMMUNITY HISTORY AND CULTURE INTO THE PUBLIC STUDIO ART PROGRAM

Chet Davis

In today's technological world, art educators face increasing responsibility, assume increasing importance and welcome increasing opportunities. Unique in the educational system, the studio art educator bridges the widening gap between technical/career educational objectives and humanistic value based educational goals. A studio art program has the potential to keep adolescents in touch with their roots, raising their own estimation of themselves as active players linked to the past and the future by their own existence.

Pousette-Dart, an internationally known artist and studio art teacher at the Art Students League, recently described (Higgins, 1987) the artist as a "child who survives," as "one who has not lost enthusiasm and passion, one with an enlightened perception of his place in the universe." A successful art educator nurtures the fragile child that resides in the student.

The distorted values of today's economically-based hightech culture affect the adolescent's perception of his self worth. Pousette Dart points our (Higgins) how we are being cut off from our place in history by the "stupendous technical developments that are threatening to destroy us." He believes specialization and over-concern with "power, profit and greed" come from being cut off from the creative source of life. With a disciplined approach to art imagery, past and present, the studio art course can be structured to instill traditional humanistic values that underline the worth of every creative being.

Structure and discipline are two concepts often missing from studio art programs. Artist/teacher George Segal presented his empirical view of non-structured education during an interview with Kay Larson (1983) for Artnews magazine:

> *In the name of independent thinking there have been a lot of structureless classrooms. Clarity, focus, idealism and passion are casualties of the complete directionlessness and lack of passion in the modern educational system. Think of the crisis that has afflicted the American school system. We are creating functional illiterates who can't read or think. No values are transmitted; everybody is becoming pragmatic. There is no sense of being part of a larger community. The anxiety become incredible........."

Our educational system continues to stress convergent thinking through standardized testing. A studio art program should encourage the student to think divergently and accept that generally there are no absolute right or wrong choices to make or defend. Students must be encouraged to experiment to the extent that they are willing to accept the consequences of their actions and decisions.

In the studio art program, structure and discipline need not be the antitheses of divergent thinking. An art instructor who disciplines himself to structured presentations of artistic concepts allows the students controlled freedom to experiment. Presented with a tightly defined studio assignment, students are free to make decisions for themselves within the confines narrow enough that some success is guaranteed. Each small victory increases the student's self-esteem.

As a catalyst between the students and their enlightened perception of their place in their environment, the art educator must develop a heightened sensitivity to the local culture, traditions, and history and incorporate this knowledge into the studio art curriculum. Local historical societies and cultural organizations can be valuable partners. providing input and information and becoming channels for student exhibits. Senior citizens can offer fristhand, colorful insight on local history and culture firmly establish to the insecure adolescents their inherent right to a valid existence.

Lessons in local history and culture can be translated into goal-oriented product making, the accepted natural outcome of studio art education. Local historical subject matter can be assigned during a lesson on the concepts of value and contrast, with instructions to utilize the style of studied American social realist painters such as Hopper and Benton. Using local scenery as a subject matter, studies of Impressionistic landscape painters can be combined with lessons in color. Eventually the students realize that the arts, like themselves, was an individual in a specific time and place who became sensitive to his surroundings through a creative act.

By embracing the local community and heritage into an art curriculum, the studio art instructor invites interaction and reciprocation. Student work continually displayed in banks, libraries and storefronts, testifies to the validity of the studio art program as a community educational tool. Interaction between business, government, civic organizations, and the studio art program heightens community self-esteem and the students' positive feelings towards their environment.

Mass media and publicity immeasurably broaden the students' environment. A studio art teacher must be acutely attuned to the media/market orientation of contemporary art movements and help the students understand and assimilate the imagery generated by these movements.

In Ways of Seeing, John Berger (1972) states that modern publicity makes us envious of ourselves or what we might be. Modern media portrays one who is successful as one who strives to be the ultimate consumer. Publicity and the pictures it generates make us imagine ourselves in unlimited situations of surrealistic glamor.

Adolescents struggle to cope with the conflicting messages bombarding them from television, magazines, records and billboards. In a pluralistic society devoid of moral considerations (Gablick, 1984) they are expected to specialize and pragmatically systematically strive to attain what the media offers as the "good life." Placed under increasing pressure to choose from unlimited alternatives, adolescents find it harder to choose and defend their choices.

Berger (1972) states, "All publicity works on anxiety. The sum of everything is money; to get money is to overcome anxiety. Alternately the anxiety on which publicity plays is the fear that having nothing, you will be nothing."

Developing social and historical community consciousness helps greatly in overcoming adolescent anxiety. Introducing students to the works of artists submerged in our media-oriented culture can also help address this misguided overstimulation. Art critic Rose Lee Goldberg (1984) says of artists Jack Goldstein, David Salle, Robert Longo, Cindy Sherman, and their contemporaries: "The works raise as many questions about the nature and future of paintings and sculpture as about the significance and value of mass media." Goldberg infers that they are not really interested in painting as much as they are in using a popular media to reach the masses. "Their work sets up a dialectic between high art and popular culture, encouraging us to go to the movies, turn on the T.V., open a magazine and rally look."

The realization that publicity is an audio-visual product supporting a technological consumer-based society empowers the adolescent to selectively shun the media's powerful seductive advances. By recognizing the enormous influence media exerts on our values and visual consciousness, we reduce the feelings of powerlessness. Successful studio art education arms the adolescents with the frank cynicism necessary to control the stimuli bombarding their environment, value system, and ego.

Artist and art critic Barbara Kruger said in a recent interview (Squires, 1987):

> "I grew up looking not at art but at pictures. I'm not saying it's wrong to read art history books. But the spectators who view my work don't have to understand that language. They have to consider the pictures that bombard their lives and tell them who they are to some extent......"

Studio art instructors possess the opportunity and responsibility to mold their students from passive spectators into empowered creative participants capable of incorporating publicity into their own work; thereby controlling and reshaping media influence. Introduction to the works of artists such as Alex Katz and Larry Rivers prepares an art student to successfully combine pictures from his personal life and modern media. The product making of a studio art program that incorporates the concepts of structure and discipline in heritage and media can accomplish objectives of visual literacy that can encourage the development of sensitive creative student artists.

To be realistic, it will obviously take much more than a studio art program to instill a functioning system of values in the student. Parents, the community, and the schools must all recognize their responsibility to help our adolescents find their own place in the world that will soon be theirs.

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STUDIO ART: ARE WE LOOKING IN THE WRONG PLACE FOR A CULPRIT?

Barbara Weinstein

"A funny thing happens to art on its way to the classroom" is close to what John Goodlad said in one of his many articles on America's public schools (1983). I doubt that even Goodlad was very familiar with the literature on discipline-based art education (DBAE) at that time, but his analysis of the visual arts in the sample he studied pointed out that the programs "go little beyond coloring, polishing, and playing." He noted the "absence of emphasis on the arts as cultural expression and artifact." (1983, p 14)

One need not be a theorist or researcher in art education to know the shaky ground the arts have stood on in our educational system. Like it or not, we are many time legitimized by the awards and publicity we create for our schools, and the more of that we get, the more we are supported by school principals and the community.

But before we lobby for "Discipline-Based Art Education" to correct the inadequacies of our past and our ineffectiveness at getting our subject understood and properly placed in the curriculum by school administrators and boards, perhaps a constructive look at past practices in both our pre-service and in-service programs might produce some revelations worthy of further study. And as I attempt to examine art education over the past 15 to 20 years of my familiarity, I would like to qualify my remarks by noting that my thinking and comments are based mainly on my observation and experience over these years and that my sample is small.

In preparing this paper I became obsessed with grabbing every article that even alluded to the idea of DBAE. The problem with research, it seems, is that the more one reads the more ignorant one feels and the more one reads. When I finally said "Enough!", although I was perhaps less ignorant, I was also less sure than I wanted to state a case I've felt so strongly about for years. I now feel the need to acquire much more data, do a great deal more research and perhaps use it as the basis for a doctoral thesis. But for now I shall return to my original thoughts and assume there is validity in some of my observations and perceptions.

I'd like to start first with the question, "What provoked the methodologies of art teaching in the classroom over the past 15-20 years, especially on the elementary level if not in the pre-service institutions?" As I become more familiar with the literature in the field of art education, I became increasingly confused in searching for the answer to that question. I am assuming that most of this literature is written by the people who staff the teacher training institutions, and it is doubtful that any of them would have trained a prospective teacher to present meaningless trivia in the classroom. The fact remains the trivia is there.

Then I think of my working contacts over the past two years with some of the finest art educators on the university level, and this too would seem to invalidate my previously formed conclusions. And I still would like to find a concrete or logical answer to the question, but for the remainder of this paper, at lease, I can only speculate. Some might accuse of me "beating a dead horse" instead of moving forward with a solution. But i maintain that understanding past studio teaching practice has relevance for the success of the studio component of DBAE and to DBAE as a whole as well.

The question to be addressed here is the role of studio art in DBAE, and I will hope to make clear the centrality of its placement. Studying criticism, aesthetics and art history for their own sake along with production does not automatically or magically insure the quality of approaches to the teaching of studio art. And although perhaps an oversimplification I believe that the problem with past practice in art education has more to do with acquired attitudes on the part of many art teachers from their pre-service training. Studio art, when taught effective, has always encompassed the other three areas. The only other answer for what happened to art on the way to the classroom is that art teachers were transformed by that place called school--and succumbed to the constraints of things like a 30-45 minute time frame and to fellow teachers who had ideas about having their rooms decorated after every art class. Goodlad also reminds us that seventy-five percent of teachers will teach the way they were taught.

I don't feel the need to extol the virtues of studio art as a subject for all students in our schools in this paper, especially with this audience. I have been using the eloquent statements and arguments of the experts before our school boards and administrators for years. As a painter who entered the field of education through the back door I need say no more about my interest in effective teaching in the studio area. The recent article by Spratt (1987) and the plethora of good articles before him--including those of Eisner and Arnheim, who convincingly argue that visual literacy should be a goal for every member of society--should illustrate to anyone the role the visual arts have to play.

The right-brain, left-brain literature that was especially prevalent in the 70's made a good case for art as a sophisticated cognitive process as well. And, most times when one spoke of art, he or she was speaking of studio art.

The gap exists in how one might theorize studio art to be in the classroom and in what one actually sees, especially in many elementary art classrooms. A bit of personal reflection might be helpful here.

My undergraduate background was in the Fine Arts Department of my university with a major or concentration in painting. And were I in different company now, I might cock my head with up-turned nose and affected tone as I reaffirmed that. I say that tongue in cheek now, but the fact is that I was trained to think that way and I carried that attitude through my years as an art teacher and into the beginning of my time as a supervisor. When my perceptions and attitudes were reshaped and became more flexible is not important here. What is important are those things that were accurate past perceptions, and which of those have changed in practice, and most importantly how art teaching in the classroom has been affected throughout this time.

Facts, Questions, Perceptions

Let me discuss some facts and thoughts--my perceptions formulated through my undergraduate background in fine art in the late, free-wheeling sixties:

Fact #1: The Fine Arts Department and the Art Education Department at my university were separate--separate buildings, separate faculties, separate programs, with very little if any visible interaction.

Question #1: How widespread was this situation then and how much has it changed? (Very little seems to be available in the literature to address this, although Sevigny's study (1987) makes a good effort.

Perception #1: Art Education was of lesser importance--the "hors d'oeuvre," so to speak, rather than the main course.

Fact #2: Art education majors could elect a Fine Arts course. During the first day of my first painting course, I can still hear the professor announcing that some art education students were taking the course but they were there "to play" and should not bother the serious students. They were even relegated to a separate room.

Question #2: How prevalent was this situation? I hope it was an isolated one, but I can tell you that it had a definite effect on forming my attitudes.

Perception #2: Art education majors were not serious students.

Fact #3: The art education curriculum offered a "soup to nuts" approach to the media courses a student was required to take, with no major concentration in these areas unless a student chose to direct electives towards one.

Question #3: What effect did this approach have on art education students' attitudes toward their own abilities, motivations, and self-worth in the field?

Perception #3: Art education students got "watered-down content in the art education department and weren't really educated to the thinking and processes in any area.

Perception #4: A friend and very artistically talented fellow student remarked to me that 11 of the girls from his high school who wanted to go to college but who didn't want to work hard and didn't know what field to go into chose art education. Perhaps this was an indiscriminate sexist generalization but it is something I often reflected back on as I entered the field of education by accident after graduation and was appalled to see how art was taught, especially on the elementary level--and mostly by women teachers.

I set out to "change the world" with arrogance and, unfortunately, ignorance; for I was not familiar with the education literature of the time. But I know I was a good teacher, and most of the reasons I can give for that go beyond the fact that I enjoyed working with children--they go back to my training as a professional artist.

Rather than trying to build a case for the Artist as Teacher (and I'm not), I would like to cite some reasons why the studio artist's training might be closer to the Discipline-Based Art Education model than one might have thought. And, again, I can best do this from experience. Let me share those things with you that I feel were strengths in my studio-oriented background, things that ultimately prepared me to deal with the reality of art beyond the world of production.

(1) A solid introduction to and working knowledge of the "basics"--drawing, color, and design.
(2) Provocative thinking from a very fine faculty that served as a model for probing and problem-solving. The aesthetic process was alive throughout my studio course-work and as a student I was actively involved in the discourse as a natural part of the art-making process.
(3) Professors who were active producers of art impressed me, challenged me, and encouraged me to develop a good work ethic.
(4) Although I never had a formal class in art criticism during my undergraduate study, critiques were a frequent part of every studio class during the process of art making as well as with final products. Criticism came as second nature to art students and we frequently had class critiques in the university galleries as well.
(5) As studio students we were encourage to visit galleries and museums with many specific assignments attached to those visits.
(6) Although my art history background is no greater than adequate through course-work (with the usual western bias), it was the constant reference to other works of art past and present in my studio work that encouraged me to think of art history as a natural part and process with art making.

When I entered the teaching profession, I was appalled to see what was produced in the name of art in elementary art classrooms. Art teachers' weekly Wednesday afternoon meetings at the time reflected a sharing of cute little ideas that led to cute little non-art, commonly known as school art. Although I always objected, I was simply tolerated as the artist type. Admittedly my "school attire" at that point probably reinforced that and I used it to the hilt as a kind of protest.

Throughout my years of teaching the "curriculum guide" was merely a compilation of recipe activities organized by seasons. I operated as that art teacher in need of "triple A service" (all alone art teacher) as described by David Templeton. However, in my own school I gained the respect of my principal and most of the teachers in my quest for quality art learning in the classroom that many times was integrated with the work of classroom teachers.

I need to qualify this egotistical explanation with an affirmation that there was very fine art teaching going on in some of the elementary schools taught by teachers trained in art education. But, quite frankly, they were the exception rather than the rule and it should be noted that these people chose to be practicing artists in the field as well. And furthermore these people usually didn't speak up during the meetings.

Never being the diplomat type, I announced early as a teacher that I "didn't do windows." As a supervisor, I still have much to learn about diplomacy. I have observed a gradual shift away from the notion of "school art" by a growing number of art teachers. Part of this was due to the "new blood" coming into the department in the mid and later seventies and I'm presuming in turn that the pre-service institutions were reinforcing the trend against school art. To a large extent it existed regardless, but on a small scale.

While I no longer believe that the only good art teachers are the Artist-Teacher types, I do believe that those persons who have a well-rounded background in a studio concentration have the greatest potential to become the best art teachers. However, I've now been around long enough to have observed practicing artist types who are not the best teachers. I've also had the privilege to observe a particularly good art teacher whose expertise in and out of the classroom is art history. And I've observed good art teachers--not practicing artist and not art history types--good because they use every available resource, have a good working knowledge of the field and, very importantly, because they are passionate about art and what they are doing and they expect successes from their students. I'd venture to say that I know fewer of this last type and that the best art teachers I know in the field are also practicing artists.

Though I still maintain that studio art should have included history, aesthetics and criticism in a meaningful way all along--negating the need for reconstruction as DiBlasio (1987) refers to it--I welcome and applaud Discipline-Based Art Education as a construct for educators. It spells out what art is and leaves the question open on how to teach it. It adds credibility to the subject matter in the eyes of school administrators, other teachers and parent groups.

That current teachers in the field need in-service training in the content areas of art history, aesthetics and art criticism is a fact. That they need to learn how to teach and integrate these areas with art production is also a fact. But I'm not so sure school art will magically disappear once this is done unless we also do in-service training in art production, even at the risk of offending some art teachers. The same reasoning would justify reconstructing the notion of teaching art production at the pre-service level.

Going back to my previous suggestion that certain attitudes developed at the pre-service level might be looked at for part of the answer to the question, "What provoked the methodologies of art teaching in the classroom over the past 15-20 years, especially on the elementary level?" I would like to offer some thoughts. The pre-service curriculum in the area of media during the late sixties and well into the seventies. It is simply impossible to provide a working knowledge of the unique characteristics of the processes with this type of approach and simultaneously provide depth of understanding.

Although an artist's style is developed over many years of study and experience, it is important for a student to learn the basics of a medium and then have opportunity to exploit them through the guidance of the teacher. With the uniqueness of the materials involved in each medium comes a demand for the subtleties in the language of each learning process. If a student never experiences depth of learning in a concentrated art area, how then can he or she develop concepts which indeed might vary from medium to medium?

The development of basic expertise in an area of concentration seems most plausible in art production. The other content areas are indeed crucial to the student's success in communicating effectively through this medium and if one learns to do this through this educational process can he or she not still gain enough working knowledge of related areas or mediums to transfer the thinking patterns and processes? I think so, speaking from experience.

Educational methods courses could address theory, practice, and teaching styles in all areas of discipline-based art education separately as well as through an integrated approach. But one can't divorce the art object from the study of art and it seems logical that students will learn best by having a focus to build from. Although art history, aesthetics and art criticism at times may warrant study for their own sake, art production will indeed provide the launching pad for the meaningful integration of all of that learning.

From that same launching pad could emerge the communities of the future: the artist, the scientist, the teacher, the lawyer, the doctor, the laborer, the house parent, the businessman/woman--all able to engage in discourse about art without the intimidated response, "I don't know anything about art, but I know what I like." John Dewey's idea of art in the mainstream of everyday life might be a reality--someday.

But for now school art still exists in many places, leaving us nothing to talk about. The challenge remains for both the pre-service institutions and the staff development processes of the school systems. Art production, when properly dealt with as the core of that instruction, just might serve the purpose of art education in our schools best.

Visual literacy can turn into visual excitement and enjoyment--not only for art objects but for the world around one. I look forward to the increased sensitivity as one is moved by the mist over the morning field and awed by the subleties and variations in color. As Shug says to Celie in The Color Purple (Walker, 1982, p 178), "I think it pisses God off if you walk by the color purple in a field somewhere and don't notice it." It's time we do something about that.

The climate is right for change. The literature is supportive for a discipline-centered approach to teaching art. The disciplines which will illuminate a fuller understanding and richer experiential notion of art for students have been identified. The question remains open on how these disciplines might be taught. Both pre-service and in-service institutions have been charge with responding.

It took 25 years for theory to have an effect on reality and we still have to finish building the bridge. Studio art is alive and well under the direction of some highly qualified and effective art teachers across the country.

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ART PRODUCTION: A BALANCED CURRICULUM APPROACH TO TEACHING THE CRAFT OF HANDMADE PAPER

Eldon Katter

In previous Kings Gap seminars, a certain degree of criticism has been directed toward the addition of the content areas of art history, aesthetics, and art criticism. As Burkett (1986) points out, the addition of these content areas "to an already crowded time-table acts frequently to the disadvantage of more traditional studio content and visual skills" (p 165). Certainly this is a valid concern among art teachers and warrants our attention. Therefore the purpose of this paper is to address that very issue.

Teaching concepts of art criticism, art history and the philosophy of art, in addition to art production, within the limited time afforded visual arts instruction in the total school curriculum need not pose a dilemma for the art educator. With out consuming additional instructional time, a balanced curriculum in art education can include content relevant to history, criticism, philosophy and aesthetics, as well as technical and ideational production processes. In the view of art education presented in this paper, historical relevance, aesthetic concerns, critical considerations, and philosophical issues can be seen as an integral part of production. Similarly, issues of production can be viewed as an integral part of historical inquiry, philosophical reflection, and the aesthetic and critical judgment considerations on the part of the spectator or consumer. While this paper does not present a formula for putting this conception of art education into practice for all areas of artistic production; and while it does not address developmental theory or specific methods of integrating history, criticism, aesthetics, and production; it does attempt to present the craft of handmade paper within the framework of questions and issues related to art history, art criticism, art production, and the philosophy of art.

Art History: An Abbreviated History of Hand Papermaking

There are basically two types of art history instruction: art history as information and art history as process (Erickson, 1986). In relationship to papermaking, the primary purpose of art history as information might be for the student to gain knowledge and learn facts about the history of papermaking as an art form, while the primary purpose of art history as process might be for the student to learn the generic processes which Erickson has identified that art historians use:

1) reconstruction, conservation, preservation, and restoration; 2) cataloguing; 3) description; 4) attribution to artist, style, place, or period; 5) historical interpretation and explanation; 6) scholarship. Of course, each of these processes represents a highly specialized area within the discipline of art history and so attention is directed toward the root skills related to these processes.

As students consider questions about the physical and technical aspects of handling, preserving, and repairing paperworks, they are involved with restoration and conservation. Skills of reconstruction are called upon when students are asked to imagine what an old and tattered paper document might have looked like when it was new. Watermarks provide inroads into the practice of attribution skills. There are relatively simple ways for students to make watermarks in their papers. Before planning their own watermark design, they can practice attribution by collecting commercial papers, comparing watermarks, and grouping papers based on the identification of the watermark. An investigation of famous watermarks in the history of papermaking might serve to illustrate that status, pride in craftsmanship, and the demand for quality have played an important role in the evolution of the craft.

Historical inquiry related to interpretation and explanation might center around questions about the various functions of paper thoughout history, the conditions under which the craft of hand papermaking came into existing, the significance of paper to general developments in the history of art, or how papermaking influenced or helped shape other world events.

Complete volumes have been written to provide us with knowledge and facts about the history of papermaking. Dard Hunter (1978) presents a fascinating documentation of the history and importance of papermaking in shaping our heritage. What follows in this section is a brief overview of the kinds of facts young learners might find fascinating and significant in their world culture studies or in relationship to their own involvement in production.

In comparison to other traditional crafts, such as ceramics, metals fibers, and wood, papermaking is relatively new. Some ceramic pottery is thought to be at least 10,000 years old. Gold was used for ornaments, plates, and utensils as early as 3500 B.C. Weaving existed as early as the New Stone Age and became a fine art by the time of the ancient Egyptians. Ornaments, figures, and useful objects have been made from wood for at least 5,000 years. True papermaking has been around for only about 2,000 years. It was not until the year 105 A.D. that true paper, as we know it today, appeared.

Through the centuries, paper has functioned variously as: ceremonial object, religious object, currency, diplomatic gift between nations, carrier of information, container, vehicle of commerce, protective wrapping, and throw-away object (Cunning, 1982). Paper has also been presented in such forms as clothing, toys, and architecture. Although paper has functioned in numerous way in a variety of diverse cultures and value systems, and although only a few hand papermaking mills remained in the industrialized world after the process was mechanized, the basic process of making paper has changed very little in 2,000 years (Heller, 1978).

Certainly the functions that paper served were fulfilled in one way or another through the use of other materials before the discovery of a method for papermaking. Authors and artists, scribes and diplomats living before the time of Christ used a variety of materials and surfaces to carry information, to keep records, and to express ideas. Among those materials were walls of caves, bone, clay, stone, wood, bamboo, papyrus, leather, vellum, parchment, silk, and linen cloth. According to Bell (1983), Egyptian papyrus, Polynesian tapa, and Mexican Indian amatl, while serving many of the same functions as paper as described above, are not considered to be true paper because one or more of the formation steps for handmade paper did not occur during the production process as it is described elsewhere in this paper.

The discovery of a method for paper making is generally attributed to Ts'ai Lun in China in 105 A.D. Early Chinese used old fish nets, rags, hemp, and the bark from mulberry and other trees to make their paper. They kept their knowledge of papermaking a closely guarded secret for almost 500 years. Around 600 A.D. the art of papermaking spread to Korea and Japan, but the oriental technology did not reach the western world until the 11th century.

In 751 A.D., the Arabs captured some Chinese service. Gradually, the art of papermaking spread through Bagdad, Egypt, and Morocco to Spain. From Spain, the techniques spread to the northern European countries. Paper mills were known to exist in Italy in the late 13th century. The papers produced by the mills in Fabriano were noted for their smooth, excellent quality in the 13th century, just as they are today (Edwards, 1982). The Stromer Mill in Nurnberg, established in 1390, was the first paper mill to exist in Germany. By the late 15th century, hand papermaking reached England, and by the end of the 16th century it had become an established craft in the Netherlands.

In the 17th century, the Hollander beater was invented. In addition to being a power-miser, this machine was much more productive than the old methods for reducing rags and raw plant materials to usable fibers. The invention greatly altered the paper industry, making the production of pulp and paper much more cost-efficient. The use of the Hollander beater spread rapidly throughout Europe, but American paper mills did not begin widespread use of the beater until the end of the 18th century.

The first paper mill in America was established in 1690 by William Rittenhouse in Germantown, Pennsylvania (Smith, 1970). He had learned the craft by working as a papermaker in both Holland and Germany. Within a few years, other mills spread to other parts of Pennsylvania. One Pennsylvania mill supplied paper for Ben Franklin's press.

The Ivy Mill trained apprentices to spread papermaking throughout the colonies.

In the late 18th century, Nicholas-Louis Robert, a Frenchman, developed a machine on which pulp was continuously poured and formed. Instead of being formed in single sheets, paper was formed into a continuous roll. As the industrial revolution spread, other improvements were made in papermaking machines, and the single formed sheet and hand papermaker became rarities.

An exciting renaissance in hand papermaking has taken place during the past fifteen or twenty years. Increasingly more and more artists and craftpersons are discovering the quality of the handmade single sheet. New techniques, new uses, and new art forms are emerging.

Art Production: Papermaking as a Process

When learning about the production of handmade paper, the student ought to be challenged not only with understanding and mastering technical processes but with such things as understanding aesthetic values, functions, and personal sources of imagery as well.

The basic requirements for hand papermaking are now, as they were for the earliest papermakers, fibrous pulp, water, a vat or tub or nearby stream, plus a draining support or sieve-like screen. Early papers were left on the screen to dry or transferred to flat surfaces such as rocks and boards to finish drying. Today, many handmade papers are dried under pressure, either in a cold press or a hot press.

Paper is a material made in the form of "sheets" from fibrous materials (Bell, 1970). The plant cellulose fibers used to make paper, such as cotton, flax, or even milkweed, are thoroughly mascerated with water to form separate filaments swollen and suspended in a water solution. The resulting "pulp" from this process is approximately 95% water and 5% fiber.

Paper if formed when a thin layer of the hydrocellulose fibers is lifted from the water on a sieve-like screen (Toale, 1983). As the water drains through the screen, the fibers matt together, forming a flat, compact layer on the screen. As the matted layer dries, the fibers draw close together, forming a tight bond. Surface tension causes hydrogen bonding to join adjacent cellulose molecules into a strong, even sheet of paper. The resulting sheet is approximately 95% fiber and 5% water.

Paper can also be formed by pouring liquid pulp onto a sieve-like screen or other absorbative surface contained by an edge or "deckle." Both lifting and pouring methods were used by the earliest papermakers, just as they are today (Studley, 1977).

Inventions such as the Hollander beater, the chemical breakdown of wood pulp, and the Fourdinier machine, which made paper in a continuous roll rather than by the sheet, altered the quality and appearance of paper, but the basic formation process remains the same. Since the 1970's, hand papermaking has been revived both as a craft and as a new medium. Handmade papers have colors and textures, shapes and sizes, edges and thicknesses not found in commercial papers.

Throughout the papermaking process, goals and objectives of production are important. From time to time, students should reflect on what it was that provoked their initial attraction to the making of paper? Before, during, and after each step in the production process, the student papermaker should continue to be concerned with the standards he or she wants to strive for. The student should confront such questions as: should the "handmade" look be maintained; are lumps, bumps, tears, wrinkles, and holes important to the finished piece; is the desired goal a perfectly flat and smooth paper; or should paper appeal to the sense of touch as well as be pleasing to the eye? Reflecting on how a piece of handmade paper is to be seen as different from commercial, machine-made paper is also important. Decisions will have to be made about whether or not the long established traditions of the papermaking process are to be upheld. A papermaker may prefer to use paper in non-traditional, boundary-breaking ways.

Working within the framework of an aesthetic statement usually produces the most satisfactory results, but it is also important to remember that free exploration without any concern at all for producing a "finished work" can sometimes lead to new discoveries and new statements. There are times when working toward the unknown can be just as rewarding as working toward the known. But ultimately, the student papermaker must confront his or her own works as the sole judge and jury, and "to thine own self be true."

The nature of the papermaking process should also be considered. The act of "beating something to a pulp" can be seen as rather violent. Is this a quality that should be reflected in presentations of handmade paper? The act of using dried plant fibers or recycling commercial papers can be seen as giving new life to something which has already reached the end of one life cycle. Are themes such as birth, renewal, or regeneration important to the imagery of paper pieces? The use of natural materials of the earth, might inspire a student to strive to maintain the natural appearance of his or her paper or to concentrate on natural imagery. The act of pulling the matted pulp out of water might be related to nautical or marine themes. Serious reflection upon these and other aspects of the forming process might help the beginning papermaker to come to terms with sources of imagery and to resolve not only how handmade paper is different from commercially-made paper, but also why it is, and must be, different.

Philosophy and Aesthetics: The Ethics and Beauty of Handmade Paper

The production of paper raises some interesting ethical and aesthetic issues for both the spectator/consumer and the maker of paper. For example, for some papermakers, their product is meant only for short-term purposes, such as stationery. They are not concerned with discoloration or disintegration and probably will be open to experimentation with additives and unusual combinations of fibers. Other papermakers may strive for archival quality. They may be concerned with the long-term life of their product, and will strive for purity of proper fibers and chemistry and for maintaining an acid-free environment. Still others may try to acknowledge the rather transitory nature of the life of paper and purposely combine materials which will change certain parts or all of the piece as it ages. There are purists who value permanency and fight pollution. At the other extreme there are the non-purists who feel that all of life is only temporary and that the fragility of paper naturally represents the temporary quality of life. Is there a correct position? Both positions have valid arguments. Perhaps the more significant question is "does the papermaker have a responsibility to inform potential consumers or admirers of his or her work of his or her philosophy toward papermaking?" What role does proper documentation of the process play in the commerce of handmade paper?

Another set of philosophical issues are aesthetic issues and have to do with the values and characteristics associated with paper. Does all papers have equal value? What are the characteristics of papers which are of greatest value? What characteristics are associated with papers considered to be of lesser value? Should the characteristics associated with paper (strength, fragility, opaqueness, translucence, flatness, smoothness, texture) be consistent with the imagery depicted in the presentation of paper? What does paper mean? Is paper meant to be a partner in a forthcoming artistic statement? Is paper a surface or an object? Is it merely a servant to the needs of another artist? Is it something to be appreciated for its own sake? Does it have a life of its own? These and other questions, such as the questions of aesthetics posed by Kern (1986) in the first set of Kings Gap papers, are important as one becomes involved both in looking at and in the making of paperworks.

Art Criticism: Judging the Success of the Handmade Paper Piece

Whether creating or evaluating a handmade paper piece, problems of interpretation and judgment must be confronted. Many of the issues related to art criticism have already been addressed in the previous sections on art production and aesthetics. Questions such as: what does paper mean; when is paper functioning as an artistic statement; and what qualities are important and essential to the success of a piece; - when applied to the craft of handmade paper and dealt with in a general way - are certainly questions of aesthetics. But when the same questions are applied to an individual work they become, quite naturally, the concerns of art criticism. Steward (1987) explains criticism as "a process for attending to works of art in an effort to ascertain their meaning and significance" (p 59).

Setting the stage for art criticism requires direct confrontation with an individual piece. Art criticism occurs when the essential qualities of a specific piece by an individual artist are considered. In many instances it may be beneficial to take not of the special sensory qualities of the paper - the regularness or irregularness of the deckle edge, the roughness or smoothness of the surface, the natural or additive color, or the uniformity of shapes. Attending to relationships of these qualities - contrasts, gradations, or repetitions, for example - will enable the viewer to determine the underlying structure of the piece. Consideration of the technical features of the piece such as formation, construction or assembly processes, the handmade appearance, and the symbolic associations of the quality of the paper as a material, is also an essential part of the criticism process. This careful and detailed inventory of qualities, structure, and craftsmanship, when combined with an open response to the expressiveness or feeling tone of the piece leads to interpretation - speculation about the significance or meaning of the piece.

In that paper is one of those "new art forms" that has its roots in the craft tradition, the relationship between craft and fine arts may also enter into the speculation about meaning and significance. Stewart (1987) suggests that "locating the work within the [drafts/fine arts] debate is one of the important things we do when critically approaching craft objects" (p 64). She further suggests that, although this aspect of its meaning may be less significant than other aspects, it certainly cannot be ignored.

Answering the questions of essential qualities, underlying structure, craftsmanship, meaning, function, significance, and context within the craft/fine arts debate leads finally to the ultimate question of art criticism - "is it a successful piece?" It is often said that critics have a responsibility to be objective in their judgment, but very few are. It is also said that artists cannot be objective about their own work. Perhaps they ought to be. The blend of subjective response and objective reasoning makes for healthy criticism.

Likewise, it might be said that the blend of art production, art history, art criticism, and philosophy of art makes for healthy art education and serious, but happy, papermaking.

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HOW TO USE ART REPRODUCTIONS WITH COORDINATED LESSONS TO INSPIRE STUDENTS TO DO BOLDER, MORE INDIVIDUAL WORK

Marilyn W. Simon

ART REPRODUCTIONS AS A MEDIATION SCHOOL

Using art reproductions as an integral part of the elementary school art classroom broaden a pupil's approach and strengthen his individual way of seeing and doing his own artwork.

I have found this to be so in my 20 years of teaching at the elementary school level. During this period, I have made substantial use of these reproductions while emphasizing the studio approach.

Using these reproductions helps both teachers and students, by combining the best aspects of two current but opposing teaching viewpoints: the viewpoint of the Getty Report (1), National Art Education Association position statements (2), and others, that art education is a discipline incorporating art history, criticism, and aesthetics, and the production of art vs. the viewpoint that this pedagogical approach takes time away from studio art.

When using these reproductions, the teacher has to be very clear in communicating to the students that because each individual is different, he sees the world in his own way and thinks different things are important, therefore, he should feel secure in doing his art in his own way. I explain how to do this in Section 2, Eleven Messages to Students.

As E. Paul Torrance said, if a teacher does not expressly make it clear that she wants individual work from each child, she will not get it (3).

And she has to be careful, too, with her reactions: that she responds in ways that are consistent with her expressed philosophy. She has to accept, value, and actually do with student work what she does with the reproductions--for example, exhibiting student work and pointing out different approaches that students have taken--as seriously as she does with reproductions. Otherwise, the use of reproductions can actually be intimidating, devaluing a student's sense of himself in seeing the world.

Using this approach overcomes the danger when using art reproductions of the student's perceiving that only the adult way is correct and that he'd better learn the adult way and not listen to his own way. It minimizes the danger that the student will rote copy without thinking.

In my classes at Cheltenham Elementary School in suburban Philadelphia, I have made extensive use of the Shorewood Art Reproductions because I like the 22" x 29" size, the sharp bright colors, the tremendous variety.

In the classroom I display groupings for the subject I intend to teach, such as still life or portraits. I keep a catalogue of reproductions available for students to leaf through as a resource. I shell reproductions through the classroom and Home and School Association as a way of making art a part of people's lives.

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I have found that many benefits occur with these methods, and I explain some of these in Section 3, Three Successful Lessons Using Art Reproductions. Some children become much bolder in their approach; some work much larger, some with more detail, some with a more developed background or composition. Students learn by osmosis various concepts, like bleeding off the page, that I might otherwise have had to teach separately. When this happens, I can point out to the other students what one student has done that is different.

One benefit of this method for the teacher is that she is constantly renewed by the exciting feedback. Another is that she can demonstrate on a art reproduction things the child does not understand through her words alone. For example, when I suggested to a student that he put figures in the foreground of his picture looking inward toward the other figures in the picture, he looked at me blankly; but when I reminded him of Bellows' "Dempsey vs. Firpo," he instantly knew what I meant and readily incorporated the concept into his own picture.

Yet another benefit is that if a teacher's schedule has a succession of different grade levels, use of reproductions minimizes moving of materials; she can keep the same materials in her classroom and use them at different levels of sophistication for different grade levels.

Problems are, as always, money and classroom size. Reproductions can e a drain on the budget; in the past, some school officials have cut them from the budget. Also, when using reproductions it is important for children to be able to work large if they want to, and in some classrooms this is not possible.

The use of art reproductions does not, in my opinion, contradict the teachings of Viktor Lowenfeld, who said that children should draw from their own experiences (4). I believe that the reproductions themselves become part of the students' experiences.

If the teacher makes it clear that she wants original work, and if the atmosphere is consistent with this, the child will feel comfortable doing his own work and taking concepts from art reproductions or from classroom teaching when he is ready for it. The teacher can still accept, value and display work at all levels.

In summary, I believe the two schools of thought--discipline-based art education and studio art--can co-exist with ease.

And the teacher using art reproductions is the mediator between them.

11 MESSAGES TO STUDENTS: A PRELUDE TO USING REPRODUCTIONS

The more actively productive I have become as an artist myself, the more sensitive I have become to the fact that the student in the classroom has the same frustrations, insecurities and need for courage that I have. For this reason, I have developed a serious of 11 messages, ending with one about art reproductions, that are designed to set the tone of my classroom as a working studio in which each student can easily identify his own work because it is so individual.

"Each one of us is different. It would be very boring if everyone were the same. Each of us has different eyes and hair and color skin. Each one of us likes and dislikes different things. Some of us like vanilla ice cream, some strawberry; some don't like ice cream at all. Different things are important to each of us and each of us sees the world in his own way. If I were to say, for instance, that everyone is going to draw a tree today, we would have 25 different drawings of trees. One of you might like a big fat tree that you can hide behind; another, a tree with low branches that you can climb; another, a tree with the sun streaming through the branches and making patterns on the ground; and another, a tree strong enough to hold a tree house. The reason we like different things is that we are all different."

"In this classroom everyone should feel comfortable. You should be able to work in your own way. We have to respect the work of each individual. If somebody who does not understand this or who is not in our classroom laughs at your work, I hope you have the strength to say, 'That's the way I want it.'"

"Art is personal. It takes courage to create. Sometimes you have something in your mind but you're afraid to draw it because other people might figure out the private things that you're thinking. Because art is so personal and it comes from inside us and tells the world about us sometimes we feel embarrassed to draw what we want to, but often when we do, we feel good that we had the courage to do it."

"There is no one right way to draw anything. If you want to draw a cat, and you say you can't, I'll pull out your art books (like "The Cat in Art" [5]) and I will look through them with you and say, 'Here are 30 totally different ways that 30 different artists have done cats in their work.' You've seen a cat. You may have held a cat. How many heads does a cat have?" (The students giggle.) "How many legs? How many tails? Okay. You know what a cat is. Draw a big lump for the body, draw a small lump for the head, connect it with a neck, and draw the rest of what you know."

"Drawing is learning. If something you're drawing doesn't look the way you want it to, you need to look again at the thing you're drawing. So when you're drawing a tree, first you draw, then you look at the remembrance of the tree inside you or at the real tree, you draw again, you look again, and each time you look you notice more things and you learn more."

"Art needs repeated effort. You don't become good at art by holding your hands behind your back. Do any of you have a little brother or sister at home? Do you remember when he or she started to walk? Did he or she just start walking the first time he tried?" (The students giggle) "What happened?" (The students say, "He fell down.") "Did he fall down only once or twice?" (The students say, "He fell down lots of times.") "Did anyone laugh at him and say, 'You will never learn to walk'?" (The students say "No.") "Then because art takes so much work, we shouldn't worry if it's not what we want it to be the first, second or third time we do it."

"There are some ways to get yourself started. If you've never drawn or painted or sculpted at all, the first times you do it, don't expect it to be great, but think of it as a practice time to see what you can do with the material. And if you're supposed to draw a certain thing like a tree and you can't get yourself started, just draw one part of it, like a branch. And if you're supposed to draw anything you want but you can't think of anything, then you can close your eyes and imagine a TV story of your life or make your hands into a little picture frame and move them around until you find something interesting inside them to draw. There are other ways to get started; I'm sure that if you try hard enough, you can invent some yourself."

"You can't draw what you don't know. If someone tells you to draw an armadillo and you don't know what it is, you can't draw it. If you had to, you might guess and draw a car or a flower or a space ship. Does anyone know what an armadillo is?" (Usually they don't know, so I explain in picturesque terms what it is so that they will realize that the need--experience and visual image in order to draw.)

"Artwork takes problem-solving. An artist doesn't work three months on his painting, on the canvas that he has stretched in the wooden frame, and then when something doesn't look right, throw it away. He changes it, paints over it sometimes, and goes on. X-ray pictures of the layers of old paintings show us that the artist has changed the position of an arm or has painted over a figure in the background or has made other changes. In one of Rembrandt's prints, he eliminated a whole group of people in the final stage. So we don't throw our work out when something goes wrong. Instead, we think of what things we can do to improve the work. So if you do a dog and you don't like it, you can color over it with a darker color and make it a bigger dog, or you can make it a brown bear, or you can color over the whole thing and make it a brown hill. Sometimes you can make something look better without touching that thing at all, but by changing the things around it. It's important to get good at solving problems, because we have to do this all the time in our lives."

"Artists think for themselves. They are important in a democracy. When a dictator wants to control the people of a country, the first people he gets rid of are the writers, the artists, and the theatre people. In Germany some artists' works were burned and books were burned by a dictator. Dictators don't want people to think for themselves and they're afraid artists will give other people the idea of thinking for themselves." (This is for grades 3 and up.)

"These are photographs of real paintings by artists whom people have liked over the years. We learn about the past from art--the way people lived, what clothes they wore, what was important to them, and so on. People in the future will learn about us partly from our art. In some periods of history, artists painted only kings and queens and princes and noblemen, partly because that's who paid them. If other periods, artists painted the common people around them. In other periods, artists painted the common people around them. I would like you to draw a picture of yourself, either how you were dressed on the first day of school, or an outfit you wore on your birthday, or whatever you want. On the walls in the room you can see many different ways artists have drawn themselves. This is called a self-portrait. What are the different things some of these artists have done to make their picture the way they wanted it?" (The students say, "In some you see the brush strokes." "In some they use bold contrast." "Some have a bright feeling." "Some have strange shapes.") "Start drawing the portrait of yourself in your own way."

I need to repeat these messages to every class every year, but doing so is worthwhile and effective. It gives the students the confidence to create.

THREE SUCCESSFUL LESSONS USING ART REPRODUCTIONS

The following are three lessons in order of increasing difficulty that I have found to be successful in grades K through 6. In the first, I used one reproduction as a takeoff point. In the second, I let each child choose his own reproduction. And in the third, I used a group of reproductions to focus on one theme.

One of my first-grade students said of this use of reproductions, "We listen to the picture and we a little bit copy."

Using a Single Reproduction. I used Magritte's "The Return" to encourage students to do their own bird picture, with the stipulation that they do a bird picture differently than if they had never seen the reproduction. I had prepared them by showing them other art reproductions in the past.

I chose this Margritte because all children have seen a bird, and every child has the ability to draw a bird in some way. I held up the picture in front of the class, and asked "What has the artist done in this picture?" They understood from previous lessons that they could answer by saying what the artist has portrayed or how he has portrayed it (art criticism); what feeling the picture evokes (aesthetics); or how the work compares with that of other artists (art history).

The student commented: "There are clouds in the bird instead of feathers." "There are stars in the sky and the clouds are in the bird." "The bird is very big." "The nest and eggs are on top of the wall." "Part of a building is one the side." "It's sort of real but it's not really real." "It gives me a happy feeling." "It makes me feel like flying." "It reminds me of Chagall's paintings."

After the dialogue, I got hundreds of different pictures that I found exciting. In one picture you could almost hear the beating of the bird's wings; in another, the bird combined the mechanical feeling of a bird in flight with the structure of the bird; and in another, there was strong feeling of sunlight coming from behind the bird.

I displayed many of the pictures on one whole wall of the art room. When the same class came back the following week, I asked them to look at and describe the many different ways their fellow students had worked.

Having Each Student Choose His Own Reproduction. In this lesson for grades 2 through 6, I let each student choose his own art reproduction from a batch of nearly 100--some already hanging up in the classroom--or from the catalogue, for an individual art project in which each student would use a reproduction as a basis for doing a picture of his own."

Popular pictures included Matisse's "The Romanian Blouse," Kyosai's "Tiger," Bellows' "Dempsey vs. Firpo," Lindner's "Cyclist," and Renoir's "By the Seashore."

Some students chose a picture they liked and tried to copy it pretty exactly. Others chose one and took some of the concepts, recreating them in their own pictures.

Students had a choice of sizes in white drawing paper. Most chose 18" x 24"; some doubled that size by stapling together two prices of paper; most of the rest chose 12" x 18."

Although I usually avoid having students start in pencil when they're going to work in color--because the color might destroy intricate pencil detail--I allowed it for this project, and most students chose to use it. In many cases, their pencil drawing was beautiful and complete by itself. In these situations, I said to them, "Don't just color this in. Let's save it as a pencil drawing." I had them tape another piece of paper over it, tape them both to a window, and trace their own pencil drawing. One student liked this so much he did seven versions of his picture.

This method freed the students to work boldly in color without worrying about spoiling the original picture. When they finished their crayon picture, I encouraged them to trace their pencil drawing again and do a water color version.

We displayed the paintings in the school's center hall. They made such a good exhibit that they eventually were exhibited in the administration building for two months, drawing the attention of the school board and the community. They were photographed and an article about them appeared in the local newspaper.

Using a Group of Reproductions Around a Single Theme. For this lesson on doing a large picture about the subject of celebration, I paved the way by having the students do a small celebration picture as part of a different project the week before.

Then, one the day of the lesson, we pushed together three big tables in the middle of the room and put a group of reproductions on the tables with the class gathered around. Of these reproductions, about two-thirds (including Marc's "Deer in the Forest") could be classified as having a feeling of celebration, about one-third (including Chagall's "Rain") could be classified as not having that feeling, and a few (including Kandinsky's "Composition--Storm") were debatable.

I told the students we were going to be doing large celebration pictures the following week, and they could use crayons, oil pastels, paint, or a combination. First, we looked at many different art reproductions and I said, "I'd like you to tell me which ones give you the feeling of celebration, and why, and which ones don't, and why."

I used the following reproductions: Boccioni's "Dynamism of a Cyclist," "Brueghel's "Wedding Dance in the Open Air," Chagall's "Rain," Ensor's "Still Life With Masks," Ernst's "Fishbound Flower," Evergood's "The Sunny Side of the Street," Kandinsky's "Composition--Storm," Klee's "Girl with Flag," Klee's "Sinbad the Sailor," Klee's "The Goldfish," Klee's "Viaducts Break Ranks," Macke's "Landscape with Cows and Camel," Marc's "Deer in the Forest," Miro's "Portrait No. 1," Redon's "The Large Green Vase," Renoirs "Dance at Bougival," Renoir's "Le Moulin de la Galette," and Shahn's "Still Music."

They were eager to discuss the paintings. Among their comments were: "This one uses bright colors." "This one has a lot of action in it." "This one has a cheerful pattern." "That man looks unhappy." "That picture has jumpy lines."

When they were finished working, their pictures showed a more joyful use of color, effective use of overlapping media, and complex arrangements of figures on the page, done in a way to create a feeling. I found this a much more exciting way to approach the holiday season than having them make holiday decorations to hang in the hall, or drawing Christmas or Hanukah pictures.

Not only have the students learned from these lessons, but so have I. Although I have always emphasized the studio approach, I no longer feel uncomfortable at completing an entire 70-minute class lesson (or for kindergarten, a 35-minute class lesson) without having the students work on a product.

And when the students do work on projects, we get dramatic results in that their pictures are more exciting than was possible otherwise, with bolder color blending, experimental use of color, dramatic use of light against dark, the utilization of the full page.

What is most rewarding to me as a teacher is that many of my students, even in the earliset grades, can appreciate and paint a complete picture--instead of just something stuck in the middle of the page--and each student can do this while pursuing, with confidence, his own vision in his own way.

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MAKING AND BEYOND: IMPLEMENTING A BALANCED, SEQUENTIAL ART EDUCATION

Lola Kearns

Art educators are accustomed to challenge, both as a group and as individuals. Typically the challenges come from outside forces and we are placed, or place ourselves, in a reactionary, defensive role. It is refreshing that our current challenge to meet the goal of a balanced and sequential art education, which includes art production, aesthetics, art criticism, and art history, comes from within our own profession. This note of optimism should not be misconstrued, however; herein we may face our most difficult challenges.

Although we now have a general conception of what art education should be, there is much work to be done as we define this expanded program and develop methods to implement it--in other words, to operationalize our concept. During this process, we must ask ourselves many questions from the viewpoints of the educators who will teach art and the students for whom it is intended. Hopefully, we will formulate the right answers.

In my position as the Director of the Arts in Special Education Project of Pennsylvania which provides in-service programs focusing on arts education for the handicapped, I am looking ahead at how we will educate the teachers and administrators already serving in our schools and how we will shape and present the content of in-service programs. Perhaps this seems premature at this time when we are trying to determine the scope and sequence of a balanced art education, but contemplating how we will educate the educators just might help us to clarify the message we want to convey. Thus, for your consideration, I am offering some thoughts about developing a student- and teacher-sensitive art education program and an outline for an approach to in-service staff development.

Background and Concerns

When the current movement toward a more substantive art education first became evident, many art educators countered with the response, "So what's new?" After all, significant number of our profession have been advocating this concept for years. Few dedicated, competent art teachers would disagree with the premise that art education should be a discipline, and, in one form or another, many believe that the ideal art education program should include art production, aesthetics, art criticism, and art history. Unfortunately, as many authors have pointed out, we often "know" so much better than we "do." The problems arise in implementing such a program in the reality of the school; negative attitudes, depressed economics, time limitations, excessive class size, unyielding schedules, and individual differences among students, especially compounded by cases if inappropriately mainstreamed handicapped students, are all realities that frustrate art teachers in their quest for the ideal and, ultimately, may result in the lowering of standards as they are forced to adapt their programs to constraining circumstances. Another reality is, of course, that some art teachers, because of their own preservice training emphasis on studio art, have concerned themselves only with production. Others would prefer to offer a more balanced program but, in addition to the constraints mentioned previously, they lack the time or the expertise to design courses of expanded content in aesthetics, art criticism, and art history and to organize the necessary resources.

Although there have been many attempts in the past to promote art education as a discipline, this current movement, with the endorsement of the National Art Education Association and so many recognized and respected leaders in art education, combined with the strength of the support and resources of the Getty Center for Education in the Arts, has the unprecedented potential to make a profound impact on art education. This is an exciting time for we stand at the threshold of a more promising possibility. It is also a crucial time--we must do it right, because another opportunity may be a long time in coming. Therefore, let us proceed with great care. In our zeal to create an art education of more substance, let us not throw out that which has served us well in the past. We need to be open to the many ideas and viewpoints available to us. We must change negative attitudes about art and art education that exist in both the school and community. In order to make the ideal more approachable, we must be sensitive to all the concerns of those art teachers who work in the reality of constraints. We must develop leadership capabilities in our art teachers. We need to clarify overall curriculum goals and objectives and methods for achieving them. Preservice teacher-education programs will require revisions that reflect this expanded role of art education and a concerted effort must be made to reach teachers and administrators already serving in our schools.

Non-Art Objectives: A Dilemma?

For years, many art educators have been criticizing the use of non-art objectives to promote art education in the schools. It is understandable that now, as art educators are striving to have an art education conducted and recognized as a distinct discipline, renewed opposition to non-art rationales is being expressed. For example, Lanier (1985) described a discipline-based art education (DBAE) as:

> an expansion of curriculum content organized to promote learnings about art and aesthetic response and not a rearrangement of classroom activities to enhance personality developments such as creativity, emotional adjustment, general perception, humaneness, the desire to attend school, and the like. (p. 253)

Non-art benefits of art education have been cited frequently in the literature, particularly during the time when art educators and other advocates of the arts were defensively responding to the "back-to-basics" movement. In a recent study (Kearns, 1986), I did an extensive review of the literature which focused on the values attributed to arts education as perceived by numerous authors--educators in art, dance, drama, and music; school administrators; philosophers; arts therapists; nationally recognized figures in education, government, and the arts; and others. Although there was much overlap in the values cited, and some authors spoke to the issue of total development, five general categories of benefits to students were identified: cognitive, social, physical, emotional, and aesthetic (which included artistic). In this same study, via a survey, I questioned 136 special education teachers and 38 school administrators and in-service coordinators about whether or not they had observed any benefits to handicapped students as a result of arts education taught by special education staff. Eighty-eight percent of the special education teachers and eighty-two percent of the administrators and in-service coordinators reported benefits; again, the majority those reported benefits fell into the same general categories previously mentioned. It was disappointing, however, from my art educator's point of view, that special education teachers noted aesthetic/artistic benefits far less often that they cited emotional, social, and cognitive benefits. Responding to this situation, I questioned whether the aesthetic/artistic benefits were "simply an expected outcome [on the part of the teachers in this study] and, thus not reported?" or, if most special education teachers were "shaping their [arts] lessons to promote only non-aesthetic objectives?" or "are aesthetic benefits just too difficult to observe?" (p. 104). Another possibility, of course, is that I did not ask these teachers the right questions; if I had focused their attention specifically on art objectives, the results might have been different. Perhaps they were simply observing and, thus, reporting only those benefits that were most meaningful to them as they guide their students in the total educational process, which, for these teachers is heavily weighted toward the acquisition of skills in the cognitive and affective domains. Whatever the reason or reasons, I suspect that both regular and special education teachers will continue to teach art for more than art objectives despite any widespread disclaimers from the field of art education.

Perhaps art educators need to look at this situation from a more objective point of view. Some teachers, particularly regular and special education teachers, do use art processes for the purpose of promoting development in cognitive and affective skills, but the student may still gain incidental, yet valid, learning in art. It can work another way as well; consider this scenario: a student received a writing assignment in English class; the student independently selects "Impressionist Painting" as the topic, researches the subject intensively, writes an excellent paper which includes historical aspects of the art style, and a sensitive analysis--with aesthetic overtones--of the paintings. The English teacher will judge the paper on composition, grammatical correctness, how well it communicates information, etc., with little evaluative regard for the topic, but the student may have gained a great deal of knowledge about art. In similar fashion, art educators can adhere to only art goals, but because art touches the whole person, probably more than any other subject, benefits in other aspects of the human condition are often realized as tangenial by-products of the art experience. Improved self-esteem and more appropriate social interactions are but a few non-art benefits often cited by educators of handicapped students.

When non-art benefits are lauded, they are usually recognized in connection with the process of making art; however, when the other three components of a balanced art education become more prevalent in practice, we probably will hear reports of similar tangential benefits associated with them. Art after all, touches our lives in multi-dimensional ways. Art education must be focused on art goals and objectives, but the benefits of art education will, by the very nature of art itself, go beyond the discipline of art education.

Defining the Curriculum

Establishing an expanded and more substantive art education in the schools will, ultimately, be the responsibility of the teachers. To assist them in this effort, leaders in art education need to develop: (a) overall goals; (b) sequential objectives for each of the four components; and (d) ways to assess student achievement. Supplementing this should be an annotated list of excellent resources--books, films, etc.--and some exemplary curriculum models that illustrate various structures. This package of information would serve as a guideline, a frame of reference, for art teachers to design their own local curriculum content.

A word of caution, however is in order. Gardner (1986) has articulated it well:

> One can have the finest theory of learning in the world and the best pedagogical techniques of one's era--but unless there is a receptive climate in the schools, and teachers competent and willing to carry out the instructional mission, all one's theories and empirical demonstrations are for naught. (p. 54)

In the effort to promote a balanced art education, some advocates are at risk of alienating art teachers who are doing an excellent job, despite numerous constraints. Too much negativism has been posited toward art production and the art teacher. Those who distort the concept of creative self-expression, take it out of context and claim that all those teacher who subscribe to it provide no substance, instruction, or sequence, are not good ambassadors for a revitalized art education. (Spratt (1987) provides a rationale for art production in discipline-based art education:

> the direct experience of creating art uniquely leads to certain insights into the many aspects of meaning conveyed in works of art. Learning about materials, acquiring techniques, gaining perceptual skills, and developing imagination through resolving the ambiguity inherent in the creative process give students insight into both their own work and the world as well (p. 198).

The value of art production must not be underestimated in the effort to upgrade the discipline. The making of art, under the proper and sequential guidance of an art teacher, enhances students' understanding of art--its nature, its history, and its role in the lives of humankind--and their abilities to analyze, judge, and value it.

A Curriculum for Students

If we really mean it when we say that art education is for everybody, not just the artistically talented or the elite, then we must remember that we are not simply teaching a subject, we are teaching students. It is necessary, therefore, that we know how students develop, how they learn, and what they are capable of achieving at various levels of their progression toward adulthood. We need to be able to assess a student's performance and understanding, at whatever age, in order to guide him or her to the next level. We need to know how students with handicaps may or may not differ from the norm. We also need to be aware that there are individual differences among so-called "regular students," as well. We need to be able to accommodate these differences and still provide an art education that enables all students to realize their maximum potential in the study of art.

Many sources are already available to us as we seek to define students' progression through a balanced art education program. Since the beginning of the child study movement in the 1880's, researchers have sought to understand the continuum of human development. Early observations suggested that there was a general pattern of growth in various dimensions from infancy to adulthood--observations which led to the concept of "developmental stages." Form a contemporary perspective, DiLeo (1977) gave a capsule definition of this concept:

> All development is a continuous process. There are no exceptions to this rule . . . qualitative as well as quantitative changes transform the child into an adult....
>
> Development proceeds stage by stage in orderly sequence, and although there are individual variations, these do not basically alter the ground plan that is typical of our species and that, inherent in the DNA of our first 46 chromosomes, distinguishes us from all other forms of life.
>
> Development sometimes takes a quantum jump but, like all biological phenomena, it is a continuum. It advances upward and forward, not in a linear fashion, but more like a spiral, with its downward as well as upward cycle, yet always a bit more upward and a bit less downward, each stage representing a level of maturity whose features are qualitatively different yet derived from and dependent upon the earlier stages. (pp. 3-4)

Research studies have been conducted on numerous aspects of human development--physical--biological, motoric, neural, intellectual/cognitive, psychological, psychosexual, psychosocial, language, play/drama, and drawing/artistic. All of these qualities of the human organism are intertwined in a complex, unified whole. While particular researchers may focus on one part of development, all the other facets of the human composite enter, to some degree, into the particular quality being studied.

Both psychologists and art educators, each for their own purposes, have long been interested in the phenomenon of children's art as it progresses form what Harris (1963) described as "the first pencil strokes to quite elaborate productions" (p. 19). Art teachers who have worked with children from kindergarten through the twelfth grade have personally observed this development with all its variations in actual age-ranges and the individual's capabilities and experience levels. Although there has been criticism of the use of artistic development stages, it is my belief that studies documenting these developmental stages have made a valuable contribution to the field by providing a general frame of reference concerning the entry level and progress of a group or individual.

As we expand the content in art education, we may well need to similarly provide other frames of reference, such as how students' aesthetic sensibilities develop on a continuum. Identified developmental stages must not, however, be taken as rigid standards which each child must meet at a particular age, because there are many factors which have an impact on the the student's development. Housman (1987) has cautioned that "we need to understand and appreciate the multiple perspectives and the distinctively unique responses possible in creating or appreciating a work of art" (p. 57). Sevigny (1987) noted that "student aptitudes and cultural backgrounds are . . . significant variables that . . . influence curriculum implementation" (p. 119); there are other variables, such as handicapping conditions and student interests and attitudes. For both art teachers and special education teachers, a particularly helpful aspect of art in-service workshops conducted by the Arts in Special Education Project of Pennsylvania has been the illumination of how various handicapping conditions may affect students' achievements in art education. It is important to understand human development because, as D.H Feldman (1987) pointed out, it has great value for the "analysis and construction of curricula" and "in guiding the instructional process..." (p. 251).

Reaching Educators

Currently four types of educators are responsible or assume at least some responsibility for art education in the schools--art teachers, regular education teachers, special education teachers, and administrators. In-service education which is appropriate for each group's needs must be provided to promote understanding and support of the art curriculum.

Ideally, there should be art teachers at every grade level, but that is not always the case, particularly in the lower grades; we are indeed fortunate in Pennsylvania to have art teachers serving in many of our elementary schools. If art specialists are not available to do the actual teaching, then they should be accessible as resource consultants to the regular and special education teachers. Art educators, whether in a teaching or administrative position, can contribute greatly to the establishment of art education as a substantive subject by communicating that message in a variety of ways throughout the school and community; assisting with the formulation of the curriculum and then making occasions to share it with their colleagues and members of the community is but a start.

Earlier I suggested that leaders in art education should develop a package of information which would serve as a guideline, a frame of reference, for the development of the local curriculum content. When we present this package, or the concepts contained in it, to educators or other potential advocates, it would be helpful if they could see the "whole picture" in simplified form. Having such an overview could prove invaluable as we attempt to get the message out to educators during in-service programs, and to those educators, in turn, as they seek programmatic and/or financial support from administrators, school boards, and the community. The attached "Outline for Developing a Balanced, Sequential, Student-Sensitive Art Curriculum," when completed, could serve this purpose.

An Outline Model for Developing a Balanced Art Curriculum

The attached outline (presented in reduced size) provides a structure for organizing what is known about how students develop and learn; for defining overall art goals and sequential objectives for each of the four components of a balanced art curriculum, per grade level and over the years; for suggesting ways to achieve the objectives and to assess a student's level of achievement; and for indicating course structure. When completed, by art education leaders, with the information indicated, this outline becomes an overview which could serve as the conceptual foundation for the locally formulated art education curriculum. A blank outline of the art portion could serve as a working structure for local art teachers to design their own content and methods.

Paralleling the developmental functioning levels with the sequential art objective (expected competencies) would make it possible for all teachers to understand and therefore, accommodate individual differences, including those resulting from various handicapping conditions. Such accommodation does not mean that art education is to be used as therapy or as a remedial agent. Art educators must be guided by art goals and objectives, but as art educators, we must be aware of Freddie's tactile-defensiveness, Ann's inappropriate social behavior, Jane's speech defect, or Sam's reading disability. We must be able to recognize when to substitute another procedure or material, etc. that still leads the student to achieve the art objective, or to substitute another art objective which is reasonable for the particular individual.

Such a chart would afford a format for teachers to assess a student's functioning level in art upon entry to the program and throughout the year. It would also provide an overview of the total art program over the years, thus promoting an understanding of the importance of continuity in learning about art.

Conclusion

The current re-emphasis on teaching art as a discipline has the potential to expand the art education experience for all students. To achieve this we will need clearly defined goals and objectives with supporting curriculum guidelines, extensive, sensitve personnel preparation, and programmatic and financial support at all levels. Without these, this effort to revitalize art education will meet with the same "yes, but" attitude that has thwarted similar attempts in the past. Teaching students is a tremendous responsibility and teaching them art is serious business. We must meet the challenge.

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NOTE: For printing purposes the attached outline has been segmented into three parts; however, the outline is intended to be used as one continuous flow-chart.

ART CURRICULUM OUTLINE

OUTLINE FOR DEVELOPING A BALANCED, SEQUENTIAL,

STUDENT-SENSITIVE ART CURRICULUM

Typical Grade Level	Age	Mode(s) of Learning	FUNCTIONING LEVEL INDICATORS				
			Intellectual	Emotional	Social	Physical	Artistic
Preschool	3-5						
Kindergarten	5-6						
Grade 1	6-7						
Grade 2	7-8						
Grade 3	8-9						
Grade 4	9-10						
Grade 5	10-11						
Grade 6	11-12						
Grade 7	12-13						
Grade 8	13-14						
Grade 9	14-15						
Grade 10	15-16						
Grade 11	16-17						
Grade 12	17-18						
Advanced							

NOTES:

1. "Preschool" is the starting level for two reasons: (a) early intervention programs are increasing in number, and (b) some older handicapped students may be functioning at this level.

2. An "advanced" level is designated to accommodate those students of superior abilities who may be functioning beyond the twelfth grade leve.l

OVERALL ART EDUCATION GOAL(S);

ARE PRODUCTION			AESTHETICS		
Expected Competencies	Types of Education Experiences	Assessment Techniques	Expected Competencies	Types of Education Experiences	Assessment Techniques

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3. "Expected Comptencies" = objectives.

4. "Types of Education Experiences" include actions such as make, look, describe, analyze, interpret, respond, etc. If methods include reading or writing, indicate alternatives for those who lack these skills; also cite alternatives for vocal responses and physical activities. etc.

ART CRITICISM			ART HISTORY			
Expected Competencies	Types of Education Experiences	Assessment Techniques	Expected Competencies	Types of Education Experiences	Assessment Techniques	Structure

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5. "Assessment Techniques" describes how student achievement is evaluated, such as teacher observation, questioning, oral or written tests, demonstration, research, artwork, etc.

6. "Structure" refers to way a component is presented (e.g., interwoven with other art components or as a separate course), the proportion of time allocated (sequence of emphasis), and other indicators, such as regularly scheduled per week, day, etc.

GETTING BEYOND LOWENFELD: ART TEACHING AND PERCEPTUAL DEVELOPMENT

James Vredevoogd

The word "Art" generally refers to objects, or "event-aggregates" as the physicists like to call things, that have qualities that elicit an aesthetic response. To teach Art, one must have experienced that aesthetic response and have spent considerable time thinking about how to elicit that response in others. In other words, it is the same didactic problem faced by any artist vis-a-vis the audience. As the oriental proverb goes,

> "He who has not tasted the flesh of the blowfish
> cannot speak of its flavor."

It is obvious that an individual who is planning a career in Art education must study to be an artist first and foremost. After all, it is the experience of Art first hand that is the primal justification for its existence in the schools at all, not as an evolving process, as Lowenfeld and his followers would have us believe, but as an experience.

A friend of mine, who is an excellent teacher of art, once joked with a group of people that he was about to teach to play the banjo, that he was going to divide them into two groups; one group -- those who wanted to learn to actually play the banjo and would have to bring an instrument, the other group was for those who wanted to teach, that group would not be allowed to bring an instrument. The joke was for the benefit of the other art professors that were present and to make a point about the frequent absurdity of educationist beliefs and practices.

The methods that have been "modeled" over the centuries for training artists didn't really change much until the German Bauhaus came into existence in the 1920's. There for the first time, the analytical powers of the cognitive processes were brought to bear on the phenomena of two and three dimensional art. The academy model of independent struggle and "correct" rules to follow were challenged by investigation just as was so well established in the sciences. The whole mind approach of Albers, Itten, Klee, Schwittes, Moholy-Nagy, etc. not only transformed the appearance of Art but the methods by which it was taught. It differed from the older method of the academies in that it was based on discovering underlying generalized principles and applying them in any way they wanted without predetermined "correct" results. The emphasis on discovery has its basis in the "Dialogues" of Plato, the so-called Socratic method of teaching and learning, where the teacher is a guide to discovering rather than a sophist who merely pronounces the "correct and true" based on the authoritative method. "The principles of Design" are a case in point. To naturally authoritative model individuals (to be fair, perhaps modeling themselves after former teachers) art principles tend to be "handed down" like the ten commandments, as rules to follow or recipes of do's and don'ts, not as generalized principles like the "Laws" of physics. It is these individuals that created the Lowenfeld reaction, "do not impose adult standards upon children." There is very little room for creativity in the academy model authoritative method for adults, let alone children, and offers good justification for Lowenfeld's response. However, he was either not aware of or did not take seriously the alternative method of the Bauhaus that emanated from his native Germany, singling out the academy restrictiveness and sophistry as the only method. He has unintentionally caused a great deal of confusion in art education circles in the thirty years or so that his influence has been strong. It has set the training of artists against the training of art educators primarily because the Bauhaus method is the predominant method employed in the teaching of foundation studies in art at the university level. Admittedly, thee are individuals at the university level who, as was mentioned above, hand down the rules and regulations of "perfection" in art practice, but hopefully the model of Socratic investigation and discovery are the predominant models.

Let me give you an example of this Discovery method in practice with kids so that the difference can be shown more clearly.

In 1963 I was teaching Art i two inner city schools in Flint, Michigan. I was fortunate in witnessing an event that made me realize that I was the art teacher in name only, that the real Art teacher was in the gymnasium. One morning in October I followed by fourth grade class into the gym and sat down with by break-time coffee in a corner of the room to watch. I wanted to meet the gym teacher because he had such a fine rapport with the children. What I saw changed by life....permanently.

The children were filing into the center of the big box of a room walking behind their teacher. When he reached the center of the room he sat down crosslegged on the floor. The children did likewise and waited for him to talk to them. He sat there gazing at the floor in front of him for what seemed like three or four minutes while the children grew more quiet and expectant, eyes riveted on their teacher's face. At last he stirred and looked up at all of them and said quietly "I've been thinking bout something here and I'd like you all to try something.....I'd like all of you to lean over that was as far as you can without falling over." The children smiled and tried it, some of them first falling, then finding the right angle to sit in that position, but soon settled down to quiet expectance again. "Now," said mister Bell, "what did you do?" "We leaned over!" they responded with finality......"Noooo" said Bell "Not just that....you made that side bigger" pointing to the opposite wall. "Hey, yeah, and we made this side smaller" beamed one of the boys. "Right" smiled the benevolent mister Bell. "Bingo" I thought," positive/negative relationships....beautiful"! "Now" said Bell "I want all of you to get up and move around in here and feel how you make bigger and smaller". The children rose and without any noise moved slowly around the room smiling, arms spread out like soaring seagulls, some on tiptoe, twirling and zooming, fast then slow, but without making any noise at all beyond the sound of their feet on the floor. Mister Bell stood to one side and grinned and nodded affirmation to what they were discovering. One girl rushed up and whispered loudly to him "Mister Bell, not only the room but between each other, bigger and smaller..... "Right!" affirmed Bell. "Did you hear that?" and repeated what the girl had said. "Geometric progression" I thought, getting really excited in my hidden corner. It would continue to build as the children began to move faster and slower, alone and in groups, gathering and spreading, gathering and spreading, and all the while not making a sound and smiling like ninnies, feeling the emptiness, the spaces, musical rests, the intervals between themselves and the room as tangible elements in their now richer lives. They would go on that week adding conscious control, rhythm and sound, groups versus individuals, choreographing dances that reached a climax at week's end with an impromptu dance with a morning thunderstorm their only accompaniment. The teacher effectively taught them the fundamental basis of what thrills the dancer and choreographer with once ever mentioning the word "Dance." That came at the end of the week when the teacher began to talk about the obvious for the first time, though some of the children surely harbored suspicions. However, try to picture this in the hands of a teacher who announces "This week children we are going to learn all about Dance". You can hear the moans and the groans pretty clearly, can't you? The refusals to participate? The feigned sickness? I think it is perfectly clear that Bell's method described above would meet the approval of Socrates, and would most assuredly meet with disapproval by a Sophisticated dance "Master". For me it was an enlightening and humbling experience. I could see the impoverished nature of my own training as a teacher, and began right then to learn to teach Art. The children in Bell's class would never forget what it felt like to be a dancer, to sense the order in chaos, the unity within variety of composition in that space. Though few of them would ever be professional dancers, they would always empathize and feel with the dancers that they saw on stage or on television and know with certainty what dance is really about from the dancer's and choreographer's perspective. Should the study of the visual arts be any different?

I went on from that experience into graduate school for an MFA in painting and returned to teaching at the college level where I was to receive a second lesson in teaching/learning. In my second year at Edinboro University I was watching a classroom of art students produce their first drawing when I noticed a young woman who had turned her back to the model and was crouched over a pencil mark that had only grown about six inches in the half hour they had been drawing. Her knuckles were white from the pressure she was applying to the pencil. Her face was only inches from the paper surface, so intent was she on following the progress of her drawing, I was at first a bit shocked at what she was doing, having never seen anyone take one look at the model and turn their back, let alone take thirty minutes or more to draw a line that was only six inches long. I knew that we had a bit of a problem here, so we talked after class about her goals, etc. and I promised that on Monday we would begin some special exercises that would help her catch up with the others in the class. Her problem was unique. I began to think about the way she had drawn and what she was doing to reduce the model to a wiggly line six inches long. What I thought about was how it is that some children in the elementary school become the class "artists," receive that "gift from god" that allows them to draw realistic images while the rest of the children are using schematic word based symbols. How is it that one out of twenty can do this trick without any training at all.

I began to think about the way I myself draw the figure and the way I use my eyes to get such things as proportion, volume, distance, light and shadow, since no one had ever taught me how to do that, (all of my college teachers were second generation abstract expressionists and had skipped over objective drawing to pure form) I realized that to follow a line as that student had done was quite a mental trick of first reducing it to a silhouette and then tracing the edge as if you were running your finger along it like children do when they are reading one word at at time. It occurred to me that channel vision which is necessary for reading and detail work with the hands had less to do with drawing than did the peripheral vision. The peripheral vision takes in the entire field and may send attention to any part of it, or more than one part at once, but that it as a skill allowed the individual to perceive wholes rather than parts. The way to help this young woman was to develop her peripheral vision and to desensitize her over-reliance on channel vision. The exercises I gave her were for the most part out of class things to do while walking, etc. and then in class we worked hard at learning to see the light/shade relationships that developed the Gestalt pattern of the face or torso. She was not allowed to use contour lines at all until she knew where they belonged after developing the pattern of lights and darks as a totality. The results were dramatic, and led me to experiments with children at our campus school, and later our summer academy, non-major drawing classes, elderhostel groups, and others. The problem created a discovery based on generalized principles of visual perception. Anyone, I have found, haptic or visual can learn to see/draw from around the age of nine onwards. It is my belief that because or society places so much emphasis on drawing skill that it is essential for the normal growth and confidence of the child to move naturally into learning the perceptual enabling skills of representation as soon as they are old enough to want to know, the same is true of the phenomena of color and what we call Design and composition.

The study of drawing and design should be enlightening and set the stage for further study in both traditional media and beyond. It should guide students into discovery of the principles of design as principles, not as rules to follow, and perhaps to discover more of them in parallel fields that can be brought to the visual arts. The investigatory analytical approach of the Bauhaus school presents a model of art teaching that is applicable for any age level. It has nothing to do with "talent" and the judging of the child as an artist from "adult" standards. It says "lets look at this and find out what it is really all about." In my work with children over the past fifteen years, working with both middle school age and high school age children, I have found great interest in unlocking the mysteries of representation through drawing but also in making sense of adult art, from the past, as well as the present. To assume that young people should remain as children in the field of art (the Lowenfeld non-interference model) while developing and growing in every other discipline is a bit ridiculous and makes art irrelevant to life outside of school. Self-expression is only one aspect of art, it is not its sole raison d'etre.

TOWARD A CONCEPT BASED COMPREHENSIVE PROGRAM OF ART EDUCATION

To teach art is to guide an investigation into art's past, its structure, its underlying generalized principles, the dialogue among its practitioners, its connections with other disciplines, its relevance, its poetry, and its creative potential for the individual. To do that will require great preparation as both artist and scholar requiring new models beyond the academy elitists and the indulgent and well-meaning humanistic psychologists. We must get beyond the art process as mental health, and to the study of art in a carefully developed program that will give children access to adult art of the past and present as well as the means for production themselves. We must do this without falling into the sophist stance of "rule giver" and judge of "talent."

We must instead structure our programs of study for discovery and application to create better models of good teaching, and to help all our students to unravel the mysteries of both art history/aesthetics and art production.

A program built around learning to See/draw and to explore the principles of design, concept by concept from medium to medium, in two, three and four dimensions comprehensively in studio classes coupled with examining the art of the past and present in the light of each concept can provide ample access to art for every child and go a long way toward making art credible to all students.

Devoting one day per week to drawing from the middle school onward leaves plenty of room for other explorations in the elements and principles of art in various media and dimensions as well as art historical inquiry. Children are capable of much more than self direction can ever show or provide them, they need and want to know what art is all about as well as to acquire the perceptual enabling skills necessary for satisfactory (to them) accomplishment.

In concert with the Art historical investigation model proposed by some art educators (Erickson, Wilson, Wilson, Pazienza, et. al.) for modeling the scholarly behavior of the art historian/aesthetician, the role of the studio teacher as a model needs to be refined further as well. Which model one chooses is rather important. The models are there for art education to develop. There has never been a more opportune time than now to put real meaning into the idea of art as a true discipline without confusing it with autocratic rule. The only method that should be dropped is the one based on judgement of "talent," the academy model. Getting beyond that is a difficult job at the university level. We must remember that the belief that you "can't make a silk purse out of a sow's ear" is irrelevant in an investigation. If you are trying to figure out how to represent distance and deep space on a two dimensional surface the very idea of judging how well you do it is anti-learning. It is simply a problem to be solved. It is solvable by anyone willing to investigate the ways others have done it. What counts is the quality of the investigation and the application of that knowledge, not whether one already "sees" in linear perspective, overlapping, scale, value, and orthographic projection, the five known methods of achieving deep space on a two dimensional surface. One teacher says "draw this" and waits to judge the results, the other joins in the investigation to help the students figure out the various ways it is accomplished and then gives them room to apply and truly learn about the concepts involved. The judgmental attitude of the academy model teacher has had a detrimental effect on art education through over-reaction (as in Lowenfeld's edict), but has also kept children from understanding through real scholarship the world of adult art. It has kept the art room as an island of continuous approval and indulgence in things childish, relegating art to the "affective domain", ignoring its cognitive aspects entirely. It is little wonder that it is seen as a "Trivial Pursuit" by the Bauhasian Fine Arts faculty.

In conclusion, I would like to return to the quotation with which I began this paper and ask the question, can a child know anything about adult art without questioning its mysteries or experiencing the practice of art? I think not. To explore the ideas, the thoughts, the decision making process, the underlying principles as applied by others and themselves is to truly gain access to the world of adult art. It is my belief that to teach art means nothing less than that. It is not to indulge the child or to cut him out of the chosen (or into), but to help the child to make sense of art and to experience it for himself as Earl Bell so ably demonstrated through the medium of the fundamentals of Dance. The medium, in this case dance, should be seen as just that, a vehicle for conveyance, subordinate to the concept and of equal value to any other medium. The common ground of the arts is thereby revealed through the medium. "Projects" in various dimensions and media, either traditional such as clay, paint, cloth, etc. or non-traditional, should not be an end in themselves but serve a higher purpose of application of a concept drawn from those principles and elements of design which underlie the arts. The sequencing of experiences in various media should move comprehensively from dimension to dimension in application of a concept under investigation. An entire curriculum involving many media, two, three and four dimensions, and spanning months of time could be built around a single concept such as "Equilibrium". The application of a concept in a new media may be wide open to each child rather than predetermined by the teacher. Connections with the art of the past and of the present may be studied in slides and books to identify the student's own thinking with that of other artists of the past and present. It also forms a basis for criticism since not all artists are concerned with or are particularly aware of the concept under study by the students, opening dialogue on what is "good" art or "bad" art and if the concepts have anything to do with that judgement, whether the times of the artist's life contributed to such awareness or not, etc. The freedom to use anything as media, including traditional ones, while providing a connection with adult art clarifies the universal aspects of visual aesthetic design, reducing the chaos of a series of unrelated "Projects" in common to both K-12 and college courses, and making sense of the discipline of art. It is the underlying hidden principles that generate new forms and freedom. They provide the redundancy necessary for exploration and change, as well as appreciation and understanding and the feeling generated by intellectual curiosity--an adventure, rather than a self-improvement course.

If art education can forget about "talent" and self-expression" and take a good look at the models of good teaching beyond those limiting and stultifying attitudes, then it can begin to become a true discipline and gain the respect that it will then deserve. Until that happens, it will continue to be a "frill" in education.

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TO SHUN THE FRUMIOUS BANDERSNATCH: A CRITIQUE OF THE BIOGRAPHY OF A DBAE LESSON

Barbara Fredette

Although Lewis Carroll used synthetic words to describe the events in Jabberwocky we are all able to follow them in our 'mind's eye' -- we know what he means. In her recent article in Studies in Art Education (summer 1987) Jean Rush uses words that are in everyone's vocabulary but, to this reader at least, they appeared to obfuscate the purpose for which they were intended. This purpose, as identified in the title was to provide "The Conceptual Core of a Discipline-Based Art Lesson."

Initially, I did not intend to fault with the material in the article. I was in fact looking for guidance or at least some suggestions that would be applicable to the planning process in which I am currently involved. The School of Education at the University of Pittsburgh has responded to the teacher education reform movement through membership in the Holmes Group and a related decision to move teacher preparation to an experimental fifth year* program. As a result, teacher certification study has been compressed into a single 'professional year' of two terms.

The first term includes pedagogical studies (methods, teaching lab) and some field experience. The second term includes student teaching with additional content focused workshops and seminars which may provide further guidance in bridging identified gaps between pedagogical studies and actual teaching responsibilities. Two credits (2) in the arts will be a part of the first term of this professional year. It is obvious that a very concentrated distillation of "Art and Music in the Elementary School: Processes, Practices, and Programs" will be necessary.

It was with this task in mind that I eagerly rushed to read Rush. This article represented for me one of the first concrete examples in our professional literature of the implementation of the multitudinous fine and formal statements defining DBAE. The title, "Interlocking Images: The Conceptual Core of a Discipline-Based Art Lesson" evoked in me a positive anticipatory set. As we are told by the author, this is an example of an actual Discipline-Based Art Lesson taught at the Getty Institute for Educators on the Visual Arts with its 'conceptual core' explained. Initially, I did not intend to be critical but as I read my eager anticipation quickly turned to fomentation.

I her first paragraph Rush tells us that "most art educators..sanction (the) broad content foundation of DBAE" but that in practice it "differs profoundly" from the ways most of them teach studio arts. If I were a nitpicker I might ask about the empirical evidence to support the use of the quantifier 'most.' Without such questions - and answers - we are left with the curious matter of those numerous (most) art teachers who agree with the name but don't know the game. One assumes that the way to play the game the DBAE way - 'which is profoundly different' - will be provided by Rush.

The expectation that is set by Rush's remarks is for some new and profoundly significant approach to art teaching practice to be revealed. However, to this reader's dismay what was promised was not delivered. What I read was a blueprint, a model for implementation but not of anything profoundly different. As a matter of fact, from the standpoint of general education, it was not profound at all. It was more frumious than functional.

For several reasons, I feel that it is necessary to examine in detail the ideas that are presented and to point to some perceptual and conceptual discontinuities that are apparent to this reader. The materials to which I am referring is not something of little consequence. It is published in our professional research oriented journal. Further, it appears to be a definitive application of the rhetoric cum theory of DBAE which has appeared over the past year. Because an important tenet of the DBAE campaign is that art education should be a part of general education it follows that the model which it presents must be clearly referenced to good educational theory and practice as well as to the four component disciplines of art education.

Several questions have driven my search of the recent DBAE related literature. These questions were used to structure my examination of the Rush material. Inferred as well as direct answers to the questions were sought in Rush's biography of a DBAE lesson.

1. In what ways does making art within the DBAE approach help students to know art?

2. What is the relationship between what is made in art production and what is known about art as a consequence of that production? What assumptions about the content and process of art are found in the relationships articulated in a DBAE lesson?

3. To what extent are developmental considerations taken into account in (DBAE) proposed opportunities to 'make art'? What developmental considerations are given priority attention?

4. How to proposed applications of the DBAE approach fit with principles of good general educational process and practice as well as with the four art disciplines?

1. In what ways does making art within the DBAE approach help students to know art?

An examination of the DBAE literature gives one a clear sense that art production is to remain an integral part of art education. "Content for instruction is to come from the disciplines of aesthetics, art criticism, art history and art production" (Clark, Day, Greer, 1987). The discipline of art production is noted as dealing with "processes and techniques for making art" (Ibid, p. 135). "People who learn to think and work in a manner resembling practitioners of each art discipline gain in their understanding of art" (p. 150). From this we could infer that students in DBA lesson are to 'act as artists'.

In DBAE art production is considered a discipline. Different disciplines represent different systems of inquiry. Art production as one of the disciplines represent different systems of inquiry. Art production as one of the disciplines carries with it a characteristic inquiry system and consequently, it may be inferred, may result in a different kind of knowledge. Since the four disciplines are said to represent four different inquiry systems directed toward knowing the major category ART it might be useful to call these four different ways of knowing. Art production as a way of knowing may provide a powerful support for the inclusion of art education in general education.

Eisner (1987) advocates the inclusion of art production in the education of children for a reason that goes beyond knowing art. He writes that "the opportunity to convert a material into a medium--a vehicle through which the child conveys ideas, images and feeling enlists and develops a range of important cognitive skills" (p. 16). He has declared that every form of the representation of knowledge "exacts its own unique intellectual demands" (p. 6) and as a consequence may provide for the specific development of mind required to accomplish that representation. We may conclude from this that whether or not the capacity of mind to create art will be developed depends on the opportunities provided for the learner. 'Opportunity' in this sense may refer to the specific types of activities or involvements in the art-making process as well as to time provided for such activities.

In discussing art production within the "new approach to art education" (DBAE) Spratt (1987) suggests that the goal for that education is visual literacy. Art production, he writes, "makes a primary contribution to the understanding of art" and, one may presume, to visual literacy. He goes on to give reasons why this is so.

> "The direct experience of creating art uniquely leads to certain insights into the many aspects of meaning conveyed in works of art. Learning about materials, acquiring techniques, gaining perceptual skills, and developing imagination through resolving the ambiguity inherent in the creative process gives students insight into both their own work and the world as well" (p. 198).

Spratt implies that the act of making art -- of solving artistic problems -- generates knowledge both about the action and about art itself.

These are general statements of formal intent. They sound (read) good. But what do they 'look' like when they are translated into the specific materials, activities and teaching process of a DBA lesson? At the level of lesson structure it appears that art production is a necessary component of the plan. "Every discipline based elementary art lesson has three segments: Visual Analysis, Art Production, and Critical and Historical Analysis" (p. 208). In the examples which were available art production was the centerpiece of the 'required' segments of the discipline-based art lessons. Art production is preceded by Visual Analysis and followed by Critical/Historical Analysis in these examples although Rush tells us that the "order of segments...may vary according to each teacher's classroom agenda" (p. 208).

> (NOTE: In addition to the examples given in 'Studies' I had the opportunity to attend a presentation by Rush at the AERA Conference in Washington D.C. (April, 1987). Examples of lesson products were shown as slides at that presentation.)

A closer look is necessary to determine how the 'Art Production' segment in the DBAE lesson provides opportunities to come to 'know art' and how these opportunities are profoundly different. Rush's description provides information for this purpose. "During the Art Production portion of a discipline-based lesson, children manipulate art materials to make a visual image; this tutored image contains concepts specified by the teacher during Visual Analysis. The teacher delivers these concepts by demonstrating the art materials and techniques to be used, in the course of making one or more images that contain the aesthetic properties presented during the preceding Visual Analysis lesson component" (p. 210).

From this description we may determine that children will manipulate art materials to make a visual image after they have observed the teacher demonstrating the materials and showing them what 'aesthetic properties' are to be contained in the image they make. These actions define a fairly common practice in classrooms. It appears that the purported 'profound difference' from art teaching practices of the past can only reside in the 'aesthetic properties'. But when we look at these aesthetic properties we find that they are the familiar "Contour as an edge, including internal and external contours; kinds and qualities of lines, and their expressive content; positive and negative shapes; and shape sizes relative to one another (proportion, overlapping) and to their position in space" (p. 209). Perhaps the profound difference lies not in what is taught but in how it is taught. However, this is another 'dead end' when it is revealed that students have little opportunity to make significant decisions about the products they are making. 'Tutored images' must conform to the specifications given by the teacher.

Current views of knowledge suggest that knowledge is constructed (by the learner): it is not given by the teacher. This view of the effort of coming to know requires an active participant on the part of the learner, not a passive learner. "New knowledge is achieved through the reciprocal exchange between two systems, one of these being the child, the other being the domain" (Feldman, 1987, p.   ). This view of learning also suggests that the extent of the opportunity to make critical decisions about the appearance of the art image the child is making may be a measure of the knowledge derived from the experience. The diminished opportunities for decision making in the DBA lesson Art Production segment may mean that the opportunity to know art may be diminished as well.

Another important idea in the currently developing view of knowledge is that of metacognition. Metacognition or learning how to learn in a particular system - or discipline - has not been addressed in this lesson approach. As part of the instructional procedures students should be taught how to learn (art) as well as what to learn. Sevigny (1987) may be addressing this when he writes that "the foremost question for the immediate future is no longer what to teach but rather how to teach" (p. 121). Teachers who tell students only what they should know or do, but do not help them to understand how to learn it (as well as why), may deny them the opportunity for more efficient and effective learning.

From a heuristic or metacognitive standpoint a whole range of other (discipline referenced) objectives may be achieved through the contour drawing activity which is specified in this lesson. The objectives which are identified appear to be superficially referenced to art forms and process. Instead, for example, shouldn't students (at all levels) understand what they learn as they draw an object. Shouldn't they be helped to realize that in drawing they come to 'know' that object much better or in a different way through the close observation and attention to visual detail in the selection of specific aspects of the visual information so as to transform it for re-presentation as a drawing. Students at all levels can become aware of this purpose of the process of drawing and in so doing may be achieving a metacognitive understanding. Perhaps this is also a way to achieve the cognition Eisner (1987) refers to and the visual literacy goal offered by Spratt (1987). Would a metacognitive approach diminish the art knowing the result of the Art Production in this DBAE lesson or would it, in fact, enhance it?

Ultimately, what can be known about something -- art especially -- is dependent upon opportunities to learn it. The opportunity to learn is most often structured by the teacher. In structuring the learning experience a teacher must take into account more than the identification of content and a simple delivery system. Some accommodation of how learning may take place should be evident in the plan. Conceptual integrity with relation to how knowledge is acquired by students is as important as conceptual consistency across the forms in which the knowledge will be represented.

If making art is a special way of knowing linked to the unique type of inquiry practiced by artists and referenced by the powerful symbol system of visual images, then shouldn't we be cautious about presuming that this type of learning can occur as a result of children listening to the teacher tell them what to look at and what to make. Admittedly the two lessons I have seen are a small sample but this teaching process is also articulated in general descriptions of DBAE lessons.

Teaching is not telling, whether the telling is referenced to images, or even to art images. The mind is organized to facilitate retrieval but it is dependent upon what is stored in memory. Memory storage is not a combination of random bits of information. There are logical connections and arrangements in memory which are the basis of what we know. Instruction must be presented with its logic apparent (Peterson, 1987, p. 58). Where are the substantive logical connections in this lesson? It may give an appearance of this at a superficial level but it is consistent with the authentic artistic inquiry processes referred to by authors cited at the start of this section. Could authentic discipline oriented inquiry processes in art production be manifested in products which must fulfill (arbitrary) visual appearance specifications. Is this what children should learn, and consequently know, about art as a result of their opportunities to make art?

2. What is the relationship between what is made in art production and what is known about art as a consequence of that production? What assumptions about the content and process of art are found in the relationships articulated in a DBAE lesson?

A theme that runs through the biography of a DBAE lesson provided by Rush (1987 a, b) is that this new art educational effort will replace 'school art.' This theme is obviously positioned by the rationale provided by Clark, Day, and Greer (1987). This position decries school art as being unrelated to adult art. It seems, from the DBAE point of view, that school art, in providing for creative self-expression of the child, is thus unoriented to adult art. What is suggested as a replacement is the creation of 'tutored images' which will more closely represent adult art.

I have two problems with the negative assumptions about 'School Art.' The first is in calling creative self-expression 'School Art'. In the thirty years I have spent in teaching and observing in elementary classrooms the school art which I have found on many of the school walls in many of the classrooms is the result of directed, dictated or pattern work provided by the classroom teacher, and increasingly, by the art teacher. A hallmark of these products (School Art) is their similarity to each other as well as, it is assumed, to the model provided in the instruction which preceded production. On the other hand, I would call creative self-expression, which is criticized for its products being dissimilar to each other 'Child Art.' The second problem I have with the DBAE position is that 'Child Art' is much rarer than is suggested by Clark et al (1987), Greer (1987), and Rush (1987).

'Tutored images' are the result of the Art Production phase of DBA lessons. They are offered as the replacement for Child Art (my term), School Art (DBAE term). Because of the stated importance of the relationship of these products of DBAE instruction (tutored images) to adult art, what may be asked of 'tutored images' is what aspect of adult art is encountered in their production and does it relate to adult notions of what it means to produce art? I would submit that adult visual products become art as a result of what they mean (exemplification) and only secondarily as a result of what they are (literal configuration). Their expressive or metaphoric connotations are primary ends, their literal descriptive and compositional artifacts are secondary. In tutored images the secondary set of facts seem to be made primary and as a result of this I would offer a defining label for the educational process by which these products come about. Instead of art education it should be called simulart. Tutored images, in my estimation, have the unique feature of resembling adult art without representing adult art and the process by which they come into existence is a simulation of the process of making art.

> (NOTE: It appears that by calling the visual images that are produced in Art Production 'tutored images' there is an acknowledgement that they are not 'art.' During her presentation at the AERA conference in Washington, D.C. (1987). Rush was questioned as the accuracy of using the label 'art' for the products of the exercises using art materials. Tutored images is the replacement label for these activities.)

An important consideration in the examination of the educational value of tutored images is how they are tutored. Generally, it appears that tutoring consists of making the material that is to be learned and represented in the produced image available in words and images. This is the way in which children are given the 'right answers' which they are expected to reproduce. A direct referential line is thus set up between the visual images that are shown, the words that are used to describe them and the products that the children will make. The tutoring process is called 'aesthetic scanning.' Aesthetic scanning, it seems, is a term borrowed from Broudy to give a latent respectability to the effort. Rush (1987) describes the aesthetic scanning in DBAE lessons as the "method of directed practice...that teaches children to perceive visual concepts in images" (p. 209).

What students see and hear is expected to control what they make and what they make is offered as a hallmark of the 'new' art education which distinguishes it from the old 'school art'. Consider the following example of the new instruction which Rush provides for us. The children are shown a "Vocabulary Image" of a single curving line (See Figure 1, Item A) and are told that: "different kinds of lines can produce expressive effects: straight lines are rigid, diagonal lines are exciting, horizontal lines are restful, vertical lines are dignified, and undulating lines are energetic" (p. 209).

No visual examples of these arbitrary uncontextualized notions are available in the image shown while the 'rules' of line meaning are given. Yet it is assumed that a visual concept of line variability and expressiveness has been 'taught' and subsequently, when children use a variety of lines including diagonal ones in their 'tutored images' a further assumption is made that they have 'learned the visual concept.' Given the parameters of the instructional activity which is described by Rush I find this an unwarranted assumption. The entire educational process (DBAE) upon which this content delivery system -- tutoring -- is predicated is brought into question. Certainly, it is hard to defend the use of the qualifier 'new' to describe it.

3. To what extent are developmental considerations taken into account in (DBAE) proposed opportunities to 'make art'? What developmental considerations, if any, are given priority?

There is no apparent consideration of appropriateness of learning experience with respect to child development concerns. An answer to the question must be inferred from the view of the learner which is revealed in statements about children and adult art content in the Rush (1987) article. Along with notions of what it means to teach we find in this biography of a lesson notions of the way in which the child as learner is viewed. To a great extent it appears that the child is a deficient adult--deficient in adult art knowledge. To counteract this deficiency it is proposed that the child will only be permitted to manipulate art materials in DBAE in ways which "parallel the processes used by (adult) artists" (Rush, p. 206).

To what extent does this approach disregard the history of child study and child development? I have a sense that this area of study (discipline) would be denied by Rush as having any major applicability to DBAE which is to be grounded in adult art products and processes. Rush tells us that asking children to manipulate images in the way adult artists to departs from "long standing practice in art education where...choice of imagery is considered each child's artistic prerogative and off limits to teacher modification" (p. 207). This suggests that in DBAE the choice of imagery is the teacher's prerogative and is "off-limits" to the child. A lack of respect for the children's ability to find imagery from their own life experience is evident. A further interpretation that may be made of this aspect of DBAE lessons is that adult artists follow specifications given by an external agent to create a visual image. How like 'real' adult art production is this?

Another criticism of current art education curricula that is found in the DBAE literature (Greer 1987, Rush 1987 a) is that it is media driven. Rush tells us that the media driven activities are analogic to teaching "spelling and sentence without relating it to ... meaningful writing" (p. 207). I would submit that the DBAE lesson is also a part by part approach and does not provide for meaningful expression. In DBAE lessons the imagery idea comes from the teacher, not from the student. Isn't this really a workbook approach to art? It is puzzling to me to find this approach in art education being suggested at a time when language instruction for children is going the other way.

A strange juxtaposition of values seems to have taken place between practices proposed for art education and the teaching of writing or composition, as it is called. Art production under the aegis of the Getty Centers' efforts is turning to 'academic art' with teacher directed exercises replacing a holistic problem solving approach. The products of 'academic art' must fit the specifications (rules, right answers) given by the teacher--or eventually, we may presume, by a 'systematic, sequential curriculum.' In contrast to this is the change in language learning where even children as young as five years old are being encouraged to write their own stories--to put their own ideas into written form. This is a change from teaching the rules of language first and having children practice them through teacher given or workbook exercises.

It appears that in an effort to gain academic respectability for art education DBAE is assuming the practices that are being discarded by other content areas. There appears to me to be an incongruity to this situation. Considering the extensive research literature in many aspects of child development shouldn't we make use of at least some of it when we make decisions about expectations for young children in responding to and in making visual images?

Children are children, they are not adults. We can give them scripts to recite so that they sound like adults. We can give them product specifications so that the resulting product satisfies our arbitrary adult notion of exercise leading to adult art making. Their minds, however, will remain those of children. Not having a Aristotelian need for mimicry as education I believe that respect for the child within the child's mind will enable educators to plan their instructional interventions for the child. It is extremely discomforting to me to perceive the hoary notion of child as 'tabula rasa' being exhumed as a "profoundly different" art education.

4. How do proposed applications of the DBAE approach fit with principles of good general education process and practice as well as with the four art disciplines?

One principle of sound educational effort is the ability to articulate educational intentions in clear and precise language. The words in which ideas are delivered must stand up under close examination. In the case of prescriptions for educational action, such as the DBAE lesson under scrutiny here, this operates at two levels. The description of what and how instruction is to be delivered must make the ideas accessible to both the thought and the action of the reader. When new terms are used they should be defined or when familiar terms are used in new ways they should be introduced with honorific or stipulative definitions.

The term 'visual concept' is used frequently by Rush and it appears to be a central notion of the lesson planning and delivery she describes. As a result of the way in which it is used I am inclined to wonder about the integrity of her concept of concept. Concept is a word which is probably in every teacher's working vocabulary. In spite of the fact that it may have varied connotations most of them indicate that is a construct of the mind. When Rush asserts that "Images express meaning through a particular configuration of aesthetic properties or visual concepts" (p. 206). I'm not sure if its bad writing or bad thinking. If we personify images I suppose that we can give them minds as well. Minds in which concepts may reside--as they do in the minds of people.

An examination of further uses of the term visual concepts seems warranted. "The making of artwork by children...is considered a concept-expressive activity" (p. 207). "...Children need to learn certain visual concepts (aesthetic properties), ..." (p. 207). Then we read that "visual concepts are the lines, colors, shapes, textures, and other discrete features that combine by means of balance, rhythm, contrast, emphasis, and other compositional devices..." (p. 207).

> In the studio art component, children's images display two kinds of aesthetic properties: designated visual concepts taught in the lesson, whose relevant attributes are specified by the teacher--right answers, as it were and additional visual concepts that form a context within which the designated concepts are displayed, whose qualifying attributes are irrelevant to the task of learning designated concepts;..." (p. 207).

What seems to emerge from all of these uses of the term is that visual concepts are the same as aesthetic properties. The problem with this is that a property is something which may be possessed by an object but a concept is something which can only be possessed by a person (see Perkins and Leondar, 1977, for a lengthy discussion of this matter in relation to exemplification).

A major problem with this misconception of concept is revealed when it is used as the basis for selecting and using teaching materials in the Visual Analysis component of the lesson. This is the point in a DBAE lesson where visual concepts are 'identified.' The identification or itemization of visual concepts while the student looks at images appears to be the teaching strategy by which it is assumed visual concepts will be acquired. The strategy is called aesthetic scanning and it appears to be accomplished by children listening to the teacher's words which tell them what they are to see in the image. "Aesthetic scanning is a method of directed practice used in all three segments of discipline-based art lessons that teaches children to perceive visual concepts in images" (p. 209).

When we look further for what is meant by directed practice we find that it entails looking at an image while listening to the teacher. For some reason the images are called vocabulary images. "As the teacher shows the vocabulary images ... she explains them as follows ... (p. 209). The implication of the scripted model for Visual Analysis that is provided by Rush is that children acquire concepts by the simple procedure of being told what they are. Rush supports her specific use of the term visual concept with a note of reference to a 1966 course which summarily avoids the host of intervening studies of cognition. From current findings in Cognitive Studies and Perceptual Psychology the notions of prototype or schema may be more appropriate to consider when descriptive specificity of the mental processes engaged through making and responding to visual images is desired. If it is desirable to stay with the notion of teaching visual concepts in DBAE lessons then certain changes should be made that reflect an understanding of concepts as mental constructs and eliminate references to them which imply that they are discrete, tangible entities in the real world.

Before teaching a concept it should be defined by the lesson planner so that the critical attributes of it are identified. They, the attributes, become the basis of the selection of exemplars, (vocabulary images in Rush's lexicon), to be presented to the learners. Most beginning teachers learn to teach concepts by providing several examples of the critical attributes of the concept (whatever type of concept it is). They also come to realize that in these examples the noncritical attributes should be varied. In both teaching and necessarily in testing concept acquisition non examples should be used to provide a clear understanding of what fits the category (concept) and what doesn't.

Let's take a simple concept -- The concept of red. It may be considered a subconcept of the concept of color. It is a concept manifested in visual form and identified by the word red. But where is the redness in r-e-d? Persons possessing the concept can instantiate it in an external form or example of red. But a number of examples -- not just one -- must be provided as a basis for establishing the conceptual category. Examples of non-red must be made available to the learner as well.

If a child uses red in a picture I cannot assume that he has a visual concept of red. Other determinants of that behavior have equal inferential credibility. For example, if I would have told the child that red is the biggest brightest color of all (I wouldn't but that's another story) and then have told him to draw a picture using the biggest brightest color and he used red and I would still not assume that he had the concept of redness. I may have established an S-R connection. I may have tapped into his 'follow directions program.' But I could not allow myself to imagine that I had taught a concept. Therefore, I find it very difficult to accept Rush's view that after telling children that their drawing of a shoe is to touch at least two edges of the paper (an evaluation criterion) and they do it that the teacher can assume that they have acquired the visual concept of space. "Children's acquisition of these concepts will determine the kinds of images they will subsequently make" (p. 209).

How many concepts can be taught at once? If we take Rush at her word she has identified 12 (?) concepts related to Visual Analysis and Art Production and who knows how many more in the Historic and Cultural Context. The visual concepts are supposedly taught in visual analysis when a single visual image cues a verbal grocery list of information, some of which is illustrated in the image but some of which is not. For example, as the teacher presents Image A (figure 1) she will explain it as:

> Line is the path by a moving point, lines can be short or long, straight or curves, thick or thin, hard or soft. Different kinds of lines can produce different expressive effects; straight lines are rigid, diagonal lines are exciting, horizontal lines are restful, vertical lines are dignified, and undulating lines are energetic.

Some legitimate questions are cued by these words. How does this information develop an anticipatory set for contour drawing? What concept of concept would breed these words as legitimate means for concept acquisition? How is this activity presumed to fill the 'imagic store'?

In conclusion, Kern's (1987) summarizing statement about the possibility of DBAE becoming a major influence upon future art curricula should be considered. He writes that "..the field of art education is adopting a more comprehensive and academic approach. Whether this ultimately emerges as DBAE probably will depend upon how well the objectives of this approach to art education are articulated and how closely these objectives match the perceived needs of the field".

Too much of what is apparent at the micro (application) level of DBAE appears to be questionable in terms of good educational practice. While, admittedly, the lesson reviewed here is a very small sample it does carry the 'seal of approval' of the Getty Summer Institute for Educators. When bad education is promoted as good art education we may expect to lose credibility and be denied access to General Education. At least, I hope so. I see too much turgid 'school art' in classrooms. I see too little authentic child art. The 'simulart' proposed by DBAE is not, at least yet, an adequate substitution. Tis not brillig.

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BALANCING THE ART CURRICULUM:
ART PRODUCTION, ART HISTORY, ART CRITICISM, AND AESTHETICS

Mary Erickson

I have been asked to address the issue of balancing studio with art history, criticism, and aesthetics in art education. Debates have continued for years regarding appropriate balance among areas within the art curriculum. However, those debates have grown much more intense in Pennsylvania since the Chapter 5 Curriculum and Chapter 49 Certification Regulations were adopted, since the National Art Education Association goals were published, and since the Getty Center for Education in the Arts has advocated a discipline-based approach to art education. Earlier debates centered on balance among a great number of art areas including art studio, art history, art criticism, aesthetic education, correlated arts, related arts, creative development, and even art therapy. Aesthetics was an art area which only recently gained much advocacy for inclusion in art education. Some argue that psychology of art and sociology of art deserve a place in a balanced art curriculum. I expect that through the years the discussion of essential art disciplines will continue and the list may change. For now it makes sense to confine this discussion to the four disciplines of art production, art criticism, art history, and aesthetics.

WHAT BALANCES ARE POSSIBLE AMONG THE FOUR ART DISCIPLINES?

There seem to be two extreme possibilities for balancing the four art disciplines. At one extreme one can imagine an equal distribution of serious attention to each of the four disciplines. At the other extreme one can imagine one discipline being dominant with the other three disciplines playing subordinate, supportive roles. Between these two extremes are many other balances, for example, a hierarchy of disciplines, one or two disciplines being most important, one or two being somewhat important, and one or two being completely subordinate or incidental.

The traditional balance among disciplines in art classes centers around one dominant discipline and that discipline is art production. Many dominantly production classes do have some secondary emphasis on the other disciplines. When art history, art criticism, and aesthetics are seen as secondary disciplines, selection of specific content from those disciplines is dictated by the need to reinforce production learning rather than the desire to present the secondary discipline. Here are a few classic examples of production-dominated instruction. When art history is taught in a class which is dominated by art production, art works from the past are selected according to how well they support production goals. Renaissance, Expressionist, and Japanese woodcuts might be shown to illustrate the range of possibilities available in relief printing. Michelangelo's frescoes might be compared with Medieval manuscript illuminations to illustrate rendered form as contrasted with flat shapes.

When art criticism is taught in a class which is dominated by art production, that art criticism content once again is selected to support art production goals. For example, the work of contemporary artists might be introduced in order to inspire students to try out the style or approach of one of the artists. When the criticism process constitutes a part of instruction, that process is often the specialized criticism process commonly called a "critique." The focus is not so much on coming to understand art as it is on helping students improve their own art work.

When aesthetics is present in a dominantly art production class, content is once again selected to support the teaching of art production. When questions in aesthetics arise in a traditional studio class they are likely to disrupt the steady progress of studio work. Questions such as the following are regulars in art classes. "How can you call that junk art?" "I think my work is really nice. How come I didn't get an 'A'?" "I don't know why I should work hard in art class. What good is art anyway?" These questions can be ignored, dismissed, repressed, or addressed. One way to repress aesthetic dialogue is to answer such questions immediately and directly with one's own beliefs about art, thereby teaching a philosophy of art which expedites continue art production and tends to diminish curiosity about general aesthetic issues.

Karen Hamblen points to dangers in encouraging this production-dominant integration of art disciplines when she writes:

> Paradoxically, integrating the four areas may be DBAE's most potent selling point in that it will allow teachers to continue to build their curricula around the making of art. Integration may actually serve to obscure and make more palatable DBAE's radical departure from the past while undermining DABE's own goals. (Hamblen, 1987, p. 70)

Even though there is the danger of forfeiting serious attention to non-production disciplines, this production dominated tradition cannot be dismissed out of hand. This approach is the balance which is best understood and most readily accepted by the art teachers upon whom change in art education must depend.

Although we are most familiar with production dominated balanced among the disciplines, other single-discipline-dominated approaches are also possible. A number of high schools and even some junior high schools offer elective and even required art courses which center on the discipline of art history. In such courses issues in aesthetics, criticism, and production may be included, but when they are they support the central art-historical content of the course. Mittler's Art in Focus (1986) is clearly organized as a presentation of western art history but also provides production lesson plans and criticism exercises for each chapter.

Lanier provides us with an example of an approach to art education which sets aesthetics as the dominant discipline.

> There are some who would claim that aesthetic issues are logically part of other disciplines and that it [aesthetics] is not a properly separate domain. I will propose here that it is, additionally, critical to the task of a thorough art education, and indeed the most significant of the four domains. I will propose further that a progressive curriculum in art ought to start with [aesthetic] .... (Lanier, 1986, p. 6)

Production, art history, and aesthetics activities selected for an aesthetics-dominated curriculum would be those which support learning in aesthetics.

Although I am not personally aware of any elementary or secondary curriculum which takes art criticism as its central discipline, one can easily imagine such a possibility. Marjorie Wilson's paper at an earlier King's Gap Symposium (1986) illustrates the depth of involvement which might be achieved in a course dedicated to art criticism. One might imagine such a course enhanced by occasional art historical, production and aesthetic activities, such as activities carefully selected to support art criticism learning.

Presumably Hamblen's warning can apply to any of these single-discipline dominated approaches. When attention is focused on any single discipline throughout a curriculum it is likely that a distorted, or at least fragmentary, picture of the other disciplines will be presented.

WHAT CURRICULUM STRUCTURES CAN BE USED TO ACHIEVE AN EQUAL BALANCE AMONG THE FOUR ART DISCIPLINES?

We have seen one sort of balance among the art disciplines, that is, dominance by one discipline. There are many compromise positions between single-discipline dominance and equal attention to all four disciplines. Let us consider curriculum structures which might be used to achieve an equal balance among the four disciplines. Eisner identifies four curriculum structures for integrating the art curriculum with the non-art subjects within the general education curriculum (Eisner, 1987). These curriculum structures can just as easily be applied to the four disciplines within the art curriculum. We can separate each discipline from the other three and see to it that each is given separate focused attention. Eisner calls this alternative the "collection-type" curriculum structure. We can integrate all four disciplines in a variety of ways, using learning in one discipline to reinforce learning in another. Eisner calls this alternative the "integration-type" curriculum structure. We can develop individual projects in all four disciplines which students work through independently. Eisner calls this the "individual work project" curriculum structure. Or we can develop a curriculum which combines all three curriculum structures mentioned above.

Eisner identifies weaknesses in each of the first three alternatives. In the "collection-type" curriculum structure the disciplines "can easily become discrete entities having little relationship to each other" (p. 23). If each of the art disciplines were presented as distinct "mini courses" the precious little time available for art instruction would be carved into segments too small to do justice to any of the disciplines. In reinforcing the boundaries between disciplines the rich interaction among disciplines would be lost. The weakness of the "integration-type" curriculum structure can be that some disciplines become less dominant than others and "suffer when they are taught exclusively in an integrated form" (p. 23). The single-discipline-dominated examples described earlier in this paper illustrate this problem. If one discipline is always used to support another, the first discipline may never be recognized for its own intrinsic value. The weakness which Eisner associates with the "individual work project" structure is lack of continuity and regularity. If all instruction is managed through one-one-one student-teacher contact or through individualized learning projects, the fundamentals in each discipline may not be presented to all students. The fourth curricular structure, which combines the three other alternatives, seems to be the best alternative for achieving a balanced art curriculum. It offers the most flexibility but also demands a great deal of skill from the curriculum writer.

TWO PROPOSED GUIDELINES TO ASSIST IN DEVELOPING BALANCED ART CURRICULA

Whoever attempts to write a balanced curriculum has a great number of variables to manipulate. Setting aside issues of local resources, individual district circumstances, special education needs, multi-cultural variables, developmental levels, available art expertise, time, and other factors, there is much to consider if one addresses only discipline content questions. When considering what should be taught through a curriculum at least three types of learning can be identified: knowledge, skills, and attitudes. A simple matrix may be useful in organizing content variables available in the curriculum balancing effort. A matrix can be formed listing the four art disciplines along one axis and three types of learning along the other axis.

	KNOWLEDGE	SKILL	ATTITUDE
ART PRODUCTION			
ART HISTORY			
ART CRITICISM			
AESTHETICS			

Traditional production dominated curricula tend to address knowledge, skills, and attitudes essential to art production, but only selected types of learning in the other three disciplines.

	KNOWLEDGE	SKILL	ATTITUDE
ART PRODUCTION	X	X	X
ART HISTORY	X		
ART CRITICISM		X	
AESTHETICS			X

In a production dominated curriculum, art history learning is usually seen narrowly, with attention given largely to students acquiring bits of art historical knowledge. Of all the possible art criticism content which might be learned, the production-dominated curriculum tends to focus on skill acquisition and then only on the specialized skills employed in critiquing students' own work. If aesthetics is addressed at all in the production dominated curriculum, what students are likely to acquire are basic attitudes about what art is and about what good art is. These attitudes are often communicated in ad hoc discussions and commentary rather than through planned lessons identified in a curriculum. If an equally balanced art curriculum is to be attained then the full range of learning must be considered for all four art disciplines.

One guideline which might be used to determine whether a curriculum is equally balanced might be whether it identifies attitudes, skills, and knowledge learning to be taught in each of the four disciplines. The following twelve general goals from the BASIC Curriculum for art (1987) illustrate the range of content which would be taught if such a guideline were followed:

1. To understand the nature of art criticism
2. To engage in the process of art criticism
3. To appreciate the value of art criticism
4. To understand the history of art
5. To engage in art historical inquiry
6. To appreciate art history
7. To understand the artistic process
8. To produce works of art
9. To find pleasure and fulfillment in the artistic process
10. To understand the philosophy of art
11. To engage in aesthetic inquiry
12. To appreciate the value of aesthetic inquiry

A second guideline which might be used to determine whether a curriculum is equally balanced might be whether it includes lessons dominated by each of the four art disciplines. A simple chart (taken from the BASIC Curriculum for Art Curriculum Monitoring Form) indicating the focus of each lesson could assist in applying this guideline.

Lesson Focus

Primary Art Discipline Focus =
Secondary Art Discipline Focus =
Supplementary Focus =

The primary focus vs secondary focus distinction helps curriculum developers to be conscious of any overdominance by any single discipline within a curriculum and assists in guaranteeing that each of the four disciplines is sometimes dominant. The supplementary focus designation allows curriculum developers to refer to non-art learning which a lesson might teach while recognizing that such learning is supplementary rather than essential to the lesson.

These two proposed guidelines for achieving an equal balance among art disciplines should guarantee appropriate breadth and equal emphasis. Sequence and continuity must also be planned. Needless to say many, many other factors must be considered when developing a sound curriculum.

WHO CAN DEVELOP AN EQUALLY BALANCED ART CURRICULUM?

The task of curriculum development discussed briefly above is both complex and demanding. Who can develop such curricula? There are at least three possibilities: curricula could be developed by art educators and their publishers, by art teachers, or by some partnership among these persons.

If art instruction is to be delivered by classroom teachers rather than art teachers then there is little choice but to select among commercially available curricula. Classroom teachers are not able to develop balanced art curricula. One can hope that partnerships between art educators and publishers will result in continually improved commercially available art curricula.

Art teachers have considerable experience which is useful in developing art curricula. University studio classes have developed in many art teachers important skills, like generating a variety of solutions to a problem, working independently, imagining alternative directions, making individual choices and following through on those choices, integrating many variables, and evaluating the success of choices made. As art teachers conduct their production classes, their students are taught these same skills. Effective art teachers assist students in developing curiosity, fluency, a capacity to experiment, the courage to take risks, and the independence necessary to bring an original idea to completion. As art teachers increase their capacities to develop these skills and attitudes in their students, they hone and refine their own capacities and commitment. These skills and attitudes are as important to effective teaching in art criticism, art history, and aesthetics, as they are to art production.

Even though most in-service art teachers have not been trained in art criticism, art history, and aesthetics they have considerable experience which should not be ignored in curriculum development. Most art teachers prize the active learning which is characteristic of the art classroom as well as the diversity of directions pursued, and the individual achievements of their students. Commitment to active learning, diversity, and individuality has caused some art teachers to be anxious about moving toward a curriculum which balances all four art disciplines equally. If art teachers were encouraged to transfer their traditional art classroom values to a broader range of art content, exciting new curriculum ideas are sure to emerge. As art teachers gain fuller understanding of the disciplines of art history, art criticism, and aesthetics they should increase their abilities to plan lessons which teach students to appreciate cultural diversity as well as cultural continuity, to have the courage to propose and support interpretive and evaluative conclusions, to be reflective, and to value fluency, clarity, and sound reasoning. The challenge for art teachers who would write more equally balanced art curricula is to maintain traditional art skills and attitudes while broadening and deepening art understanding.

Even though art teachers have many necessary skills and can tailor curricula to the particular needs and resources of a specific district, most could use some guidance. A scripted curriculum, spelling out every lesson in detail and in order, may be the only alternative if there are no art teachers available. Art teaches would benefit from a broad overview of content, some guidelines for balance, sequence, and emphasis, and a list of available resources and references. Art teachers must also be provided with sufficient time to develop and test their curriculum. Once such a curriculum is in place, and some good ones are under development now, a clearinghouse should be set up to collect, select, and distribute model curricula to districts which have made a commitment to curriculum reform.

We are very fortunate in Pennsylvania to have art teachers delivering most instruction from kindergarten through twelfth grade. University art educators, the state Department of Education, and the Pennsylvania Art Education Association can watch districts struggle with the very real challenge of developing balanced art curricula for their districts or we can work together in partnerships to exploit our potential and achieve the richest, most individualized, highest quality curriculum possible for each district.

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TEACHING CREATIVITY WITHIN THE CONTEXT OF THE STUDIO ARTS

Kenneth Cutway

Producing a work of art is a complex task. The complexity of it is demonstrated by the magnitude and variety of information available on the subject. Historically every generation has attempted to analyze this mysterious human process.

Art products are a constant aspect of every culture and civilization in human history. The role these products play varies from instance to instance but in each case it is evident that the arts play a profound and intricate role in each culture. The arts of a culture are its historical signature.

Today's artists, philosophers, writers and educators are no exception. Unlike our predecessors we have the profound advantage of technological advances. Current psychological, medical and educational research has given us a distinct advantage in our attempt to unravel the art process as it relates to our civilization.

Education is the process of perpetuating a culture. It allows one generation to pass along needed skills to the next generation. The generation that sponsors the educational program also determines the required learnings in that program, based on their perceived needs. This, too, is a complex and changing process.

Producing art and perpetuating civilization are lofty responsibilities and demonstrate the absolutely essential role that the art process has in education. For too long we have segmented the educational process. Ironically, we may not have divided and conquered, but divided and confused the process. Somehow, in segmenting education we have relegated the studio arts as a peripheral study that many school programs consider unessential. For education to be an effective aspect of our society we must realize the essential role that producing art has in the total educational process.

To this end the J. Paul Getty Trust, supporting the Getty Center for Education in the Arts, has produced Beyond Creating: The Place for Art in America's Schools (1985). The report indicates that art education should be a combination of creating art, art history, art criticism and aesthetics. By separating art education into these four parts the report has clarified and defined the role of significance of art education in our schools.

Many schools are reviewing their art curricula with an eye toward adding specific objectives that reflect increased awareness of art history, aesthetics and art criticism. This, no doubt, should improve the quality of the learning and move art education closer to the mainstream of contemporary education. By defining them as parts of a larger discipline one can begin to objectively set goals and write concrete educational plans that are accountable in today's competitive educational market.

Few can deny the impact of The Getty Foundation's report. The Getty Trust's recognition factor, reputation, influence and wealth will create an impact on the total educational climate in the United States. Initially, it seems to have shaken art educators from a lethargic attitude toward curriculum and instruction. In an atmosphere of educational and financial accountability, the Getty Report may have averted curricular suicide by identifying an objective structure in art education.

This fresh and powerful approach can also become limiting and short sighted. The Report's title, Beyond Creating: The Place for Art in America's Schools, indicates that art education must go beyond creating and outline objective and verifiable goals that will be essential to the quality of the total educational program. The implication is that there is more to art than creating. As new emphasis is placed on art history, art criticism and aesthetics, the role of creativity in art education must not be neglected. There must be concern that curricular gains aren't at the expense of the traditional, creative activities, a role that art education has played in American education.

Creating art is the primary element in the Getty quartet. The studio activity that produces an art product is the traditional responsibility of art education. The same objectivity that is evident in art history, aesthetics and art criticism can be achieved in the studio arts. As curriculum is rewritten to include and reinforce these three areas, attention must also be directed toward defining and teaching the art process.

Studio art, at all educational levels, contains several complex interrelated elements. Among those active elements are art criticism, aesthetics and art history. Studio art also includes the manipulation of various other influencing factors including expression, emotion, media, medium, compositional elements and principles, skill development, problem solving styles and creativity. The production of a single work of art involves the interaction of all these elements. In the teaching of the studio arts the above factors must be addressed.

Art history can be addressed from several perspectives, and in each case an objective set of goals can be established based on clearly defined parts. This also applies to art criticism, aesthetics and the studio arts. Each previously suggested factor in the studio arts subdivides and provides a more clear and objective structure. The Getty Report, by simply listing the essential parts of art education, gives it educational credibility. Similar educational credibility for the studio arts can be achieved by designating and defining the essential parts.

Continual reevaluation and investigation of these studio factors allows educators the potential to practice modern educational techniques. The more defined the learning becomes the more teachable the material. Students can grasp a sense of where they are in their artistic development and which factors are influencing their actions.

If creating art can be viewed as the primary character in the "Getty quartet," then creativity and problem solving are the central characters in the studio arts. E. Paul Torrance and J. Pansy Torrance, in Is Creativity Teachable (p. 6), define creative thinking

> "as a natural human process in which a person becomes aware of a problem, difficulty or gap in information for which he has no learned response; searches for possible solutions from his own past experiences and those of others; formulates hypotheses

about possible solutions; evaluates these possible solutions and tests them; modifies them and retests them; and communicates the results to others."

This definition indicates that creativity occurs when a novel response is required to solve a particular problem and the evidence that creative behavior occurred is noted in the successful communication of a satisfactory solution. Creativity, therefore, is incomplete until the solution is expressed. The Torrances (1973) conclude that the creative arts provide an ideal environment for teaching and practicing creativity.

David Campbell (1977, p. 30) identifies phases of creativity that closely reflect the Torrance's definition of creativity. He lists:

1. PREPARATION-Laying the groundwork. Learning the background of a situation.

2. CONCENTRATION-Being totally absorbed in the specific problem.

3. INCUBATION-Taking time out, a rest period. Seeking distractions.

4. ILLUMINATION (AHA!)-Getting the answer, the idea! The lightbulb goes on.

5. VERIFICATION/PRODUCTION-Confronting and solving the practical problems. Other people are persuaded and enlisted. The work gets done.

Albert Rabil, Jr. (1973) cited social psychologist Graham Wallas for isolating four stages in the creative process. Wallas designated preparation, incubation, illumination and verification as stages of the creative process as early as 1926.

There are several similar descriptions of the creative process available, indicating a general consensus of opinion that creativity can be analyzed. I have refined these stages to accommodate my needs in teaching creative behavior in the studio arts. The stages that best suit the needs of my students include:

1. AWARENESS-You don't solve problems if you are unaware of them.

2. COLLECTION OF DATA-Amount and quality of the data available has a direct effect on the quality of the solution.

3. INCUBATION-Subconscious processing or right hemispheric consideration.

4. ILLUMINATION-Realization that a proper solution exists. The cartoonists lightbulb best describes this event.

5. ELABORATION-Process of consciously planning to solve the problem. Elaboration might include verbalizing the solution or making a sketch.

6. EXPRESSION-Actual production of an art work or physically solving the problem.

7. EVAUATION-Determining if the solution is satisfactory. It is very possible to have less than a perfect solution that is adequate.

It has been my experience that the higher the quality of each of the parts in this process, the higher the quality of the finished product. This explains the wide range of results a teacher can expect. In a critical thinking process, there is often no right or wrong but only degrees of expertise. The results become a variable based on the individual's experience, physical skill and intellectual capacity.

This outline of the creative process allows objective goals to be established in the studio classroom. These terms provide a vocabulary for the creating experience. Students know what they are doing and can potentially describe their own creative process.

Creative people seem to exhibit personality characteristics that separate them from other people. In teaching the studio arts it is essential to recognize these unique characteristics. Becoming creative in the arts, or other areas, can be as simple as "acting" creative. Students should be aware of these characteristics and be able to incorporate them into their behavior. Campbell (1977, p. 43) says that the characteristics of the creative can be grouped into three categories:

1. ESSENTIAL CHARACTERISTICS. Those that are crucial for the genesis of new ideas.
2. ENABLING CHARACTERISTICS. Those necessary to keep creative ideas alive once they have been produced.
3. SUBSIDIARY CHARACTERISTICS. Those that do not appear to have any place in either the creation or its sustenance but nevertheless often affect the behavior of the creator.

The essential characteristics are convergent thinking, divergent thinking, conceptual flexibility, originality, a preference for complexity over simplicity, stimulating backgrounds and multiple skills.

The enabling characteristics Campbell (1977, chapter 4) suggests include capacity for hard work, independent judgment, resilience, good communication skills, more interest in concepts than details, intellectual curiosity, playful spontaneity, the avoidance of early self-criticism of ideas and a sense of destiny. The third set of subsidiary characteristics include an unconcern over what others think and psychological turbulence.

Betty Edwards (1979) recognizes a difference between seeing and knowing. She explains the difference in terms of the hemispherisity that exists in the human brain. A brief explanation of this theory helps to explain parts of the creative process. Edwards (1979, p. 40) assigns left and right cognitive functions as follows:

LEFT HEMISPHERE--verbal, analytic, symbolic, abstract, temporal, rational, digital, logical, linear

RIGHT HEMISPHERE--nonverbal, synthetic, concrete, analogic, nontemporal, nonrational, spatial, intuitive, holistic

It is possible to explain Campbell's (1977) incubation phase in the creative process as a right hemispheric function. Nonverbal right hemispheric consideration in problem solving simulates the subconscious functions noted in the incubative process. Illumination can be described as the transfer or communication of the right hemispheric process (incubation) to/with the left hemisphere, where the sequential logical process of elaboration can continue.

Hemispherisity and its implications can also explain many of the characteristic behaviors of creative people. Edwards (1977, p. 40) lists characteristics of right hemispheric people bearing similarities to Campbell's (1977, chapter 4) list of creative personality traits.

An important aspect of the hemispherisity theory is that it indicates there are alternative ways of learning. This can be very important to the art educator as well as the student. Hemispherisity helps explain why some bright students do very well in the arts, yet struggle in our traditionally left hemispheric educational system.

An important aspect of the creative process in the studio arts is "blocking." The creative process for some students can be very fragile and easily disrupted. If students are aware of the steps in the creative process and have a basic understanding of the hemispherisity theory, it is possible for students and teachers to analyze the student's creative block and correct it. Blockages can occur when the creative process is out of order or some of the stages are deficient or absent. Blocking can occur because the situation simply isn't proper for creative activity. "Unblocking" can be achieved by developing an environment that is conducive to the personality characteristics of the creative. Correcting a deficient step in the creative process can prompt unblocking and sometimes simply working through a problem can unblock creative behavior.

It is important that throughout the process of creating and unblocking that the student become aware that a specific vocabulary is being used. This vocabulary makes discussion possible. The student is able to understand where he is and what he is doing. Even if the student needs help, one should know the vocabulary that will elicit the proper teacher response. Students who can talk intelligently about their own art process gain academic credibility and confidence in the creative process.

Of the studio art elements mentioned earlier, (art criticism, aesthetics, art history, expression, emotion, media, medium, compositional elements and principles, problem solving styles, creativity), creativity and problem solving styles have the greatest potential for learning transferral. As student identify the way they create and learn, they can begin to apply these skills to other learning activities. Art educators should help students identify instances where learning transferral can occur. Students should be aware that learning styles identified in the arts can be transferred to other academic areas. The art process is an educational process and proper studio art instruction should be a positive influence on a student's success in other academic endeavors.

Albert Rabil, Jr., in his article "How Does Creativity Happen," refers t psychologist J.P. Guilford's five functions of the mind (memory, cognition, evaluation, convergent thinking and divergent thinking) as important factors in the creative process. The art process is a function of these factors and their presence is most easily detected and studied in studio activity. The arts then, and in particular the studio arts, become an ideal arena in which to study and teach the processes of the mind and their application to the learning process.

Bloom's taxonomy of the cognitive domain, an important part of current educational thought, indicates six intellectual levels, the most basic being knowledge. This level is very similar to the memory function noted by Gilford. Bloom's taxonomy, starting with knowledge, moves to higher cognitive levels: comprehension, application and analysis, and ultimately reaches synthesis and evaluation. Synthesis is the ability to manipulate abstract relationships, and create and design unique concepts. The highest cognitive function, evaluation, is built on the preceding six cognitive abilities.

It is interesting to note that the arts, and the studio arts in particular, normally function at the highest levels of Bloom's taxonomy. By progressively mastering the individual levels of the taxonomy, students can learn to function at the highest levels. The studio arts provide experiences at all levels of the taxonomy, providing a perfect vehicle for the art educator to become an integral part of the total educational process.

The relationship between Bloom's taxonomy and the arts is significant, but only if its function is identified and becomes a part of the art education vocabulary. In our current educational environment much of the learning occurs at the lower levels of the taxonomy. Knowledge and comprehension are fundamental goals in most of today's academic disciplines. Art educators are an essential factor in the educational process because of our unique potential to teach to Bloom's highest cognitive levels.

Studio arts are essential to a complete educational program because art processes can be applied to traditional academic subjects. In turn, art studio skills interact with many academic competencies. It is impossible to think of teaching ceramics without some reference to chemistry and physics. In Drawing, it is essential to identify proportions and mathematical ratios. Studying color is impossible without including the physics of light. Art history and making art without reference to history, sociology, and economics is impossible. All successful art students ultimately face the need to communicate, to themselves and others, the meaning and intent of their creative products.

All of these learnings are interdependent. Academic excellence cannot exist without a strong arts program. As educators it is our responsibility to identify these influencing factors and introduce them to students and faculty as part of the art curriculum vocabulary. The studio arts, aesthetics, art history and art criticism, with their respective learnings and vocabularies and collective cultural impact, are the essence of the learning process. If education is our means of perpetuating our culture and civilization, then the arts are vitally essential to the educational process.

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DBAE GETTY STYLE: ON ART MAKING AND OTHER DOMAINS

Al Hurwitz

Art educators see themselves stationed at an increasingly crowded crossroads at whose center converge psychologists, art historians, critics, philosophers, and so forth. Indeed, to observers such as Graham Chalmers, the density of the traffic should be even heavier as we make room for "sociologists, anthropologists, and scholars in cultural studies." (1) At the heart of the congestion--somewhere between the stop sign and the warning signals--lies are making, variously referred to as creative expression, art production, or simply, "the studio." Whatever the current terminology, the phrase, "creative expression" has been passé for at least two decades. The term, "creative," in any case is essentially qualitative since it describes what art teacher would like art to be rather than what can be achieved in a fifty minute time period. The phrase "Direct experience" being less value-laden, probably comes closer to the mark than most terms. Whatever the term, it is the current debate over the direction that art education is likely to take in the future.

The body of assumptions which underline our belief in direct experience has shifted over time, and one of the best ways to study periodic changes is to study the content of state and national conference programs. The topic which currently occupies the main stage when art teachers get together is Discipline Based Art Education (DBAE). It is also DBAE--with its special relationship to the Getty Center for Education - which is currently dividing the field to a degree unparallel in our history.

Although art teachers accept change as a condition of existence, they have usually viewed their profession as a kind of amoeba--some sort of organism whose shape may change but whose essential nature remains the same. With the advent of DBAE philosophy and its belief in the need for an expanded view of art, this appears no longer to be the case. The center does not seem to be holding. According to Getty supporters, the time has come for art education to re-assess the dominant role of direct activity, replacing it with what has hitherto been regarded as supporting areas to the studio experience: namely the domains of criticism, of art history and aesthetics. It is the division of opinion regarding this relegation of studio activity to a minor rather than a central position, that led to the current levels of confrontation.

BACKGROUND ON DBAE:

How new is the interest in an art education based more on the surrounding contexts of art rather than upon the actual creation of art? Since the turn of the century, some form of art appreciation has held the interest of both art and classroom teacher, providing a parallel interest to what then passed for Studio Activity.

In 1910, the "Picture Study Movement" was based upon the premise that picture appreciation could be a socially ennobling process providing the right images are used. The word "appreciation" was used in its most general sense--in practice, it was a pallid mix of anecdote and free association--large on sentiment and short on aesthetic content. The approved choice of pictures--drawn largely from Barbizon or Pre-Raphaelite sources, as well as the low estate of color reproduction inevitably re-enforced the emphasis upon narrative conveyed through the skills of depiction. "Art Appreciation" as it was to be known for several decades, was divided into its critical and historical functions at the 1966 conference at Pennsylvania State University when professional critics, historians, artists and philosophers were invited to join art educators in an attempt to re-assess the content of the art to be taught in the schools.

What the conference planners clearly intended was to provide the field with models of professional behavior other than that of the artist. Since the publication of the papers of that meeting, some form of critical skills and art historical activity has appeared in most state and district curriculum guides as a complement to the conventional array of studio activities.

If we are to believe the content of curriculum guides from the mid '70's on, as art education in the country has continued to move slowly, but inexorably, away from direct experience. The Getty's desire to move even closer to the goals of the Pennsylvania State conference can be seen as an attempt to finally sever the bond which link art education to art making. This bias entailed adding a few wrinkles of their own.

When, in 1985, the newly formed Getty Center for Education in the Arts published its first statement of philosophy ("Beyond Creating: The Place of Art in American Schools") the stage was set for school systems to begin the re-formulation of curricula so as to avail themselves of grants for the planning and implementation of DBAE based programs. This meant that everyone who accepted Getty support had to accept three major conditions:

- -- A sequential base of planning based upon a published curriculum applied on a district level.
- -- A system of evaluation geared to the stated outcomes of the curriculum.
- -- The study of criticism, aesthetics and art history elevated to a position equal to that of studio activity.

Although no "official" program was every prescribed, the Getty position was clear in its conviction that such programs, properly implemented, have the power to move an art program from a problematic position in the schools to the level of academic credibility. Art programs could now fulfill Bullough and Goldstein's essential criteria for academic legitimacy: the presence of fundamental intellectual skills set within a systematic organization or curricula, instruction and assessment. (2) Art teachers were quick to note that since time for teaching is limited, (even in those relatively fortunate elementary schools where art teachers exist), any strengthening of the linguistic and cognitive dimensions of art must inevitably place inroads upon direct experience. It is the academization which is regarded as an essentially experiential mode of learning that has led to the division of thinking among art educators on all levels.

A Getty spokesman might argue that since most elementary schools don't enjoy the service of art teachers, the classroom teacher is the logical person to carry out the DBAE objectives. The logic behind this assumption disturbs art teaches who worry about opening any door that casts doubt upon the need for the professional expertise, particularly in regard to criticism and aesthetics, two areas in which even the professionals admit to a lack of confidence.

Since much of DBAE philosophy has, over the years, been absorbed into the practice of art teachers and since there are no longer any curriculum guides without some sequential structure, why are so many art educators reluctant to accept the Getty Committee Center's version of DBAE?

Criticism ranges from the personal, which includes art educators who have never been invited by the Center to serve in some capacity as well as those who have been invited to serve but whose services for one reason or another have been terminated. Most critics are also resentful of the implication that art education has more or less failed and are put off by the allegation that art education's inability to sup at the same table with its academic colleagues is due to its out-moded and irrational hold on studio activity.

Another objection felt, but rarely voiced, comes from skepticism regarding the motives of any wealthy foundation--however altruistic its goals--when its avowed intention is to do nothing less than re-direct the course of art education on a national level. Getty support is generous. Its publications have the kind of gloss that art education has rarely been able to afford, and the record of the Center in attracting to its conference speakers of national prominence is enviable. To non-DBAE forces laboring vainly to build support programs on the local level, the contest seems to be depressingly unequal.

One problem which begs for clarification is the use of the term DBAE, a phrase which is not so much generic as one created by Dwayne Greer of SWIRL and adopted and supported by the Getty Committee on Education. The guidelines for its implementation, as previously noted, are quite specific, with any deviations placing a program beyond the pale of an authentic DBAE curriculum. Were a teacher to decide that studio activity should retain its central position with aesthetics, and history serving a secondary role, such a teacher could not claim to be teaching within an approved DBAE context. This poses a problem since no alternate terminology currently exists. How then does one refer to the curricula of the teacher who accepts DBAE in principle but who resists one part of the Getty definition?

Substitute terms have been tried but have yet to be accepted. Example: The British refer to combinations of non-studio areas as "Critical Studies," and Vincent Lanier suggests A+R+T (Aesthetic Response Theory) as his alternative. (3) The phrase, "Art Appreciation," while sufficient according to dictionary usage, suffers from an arcane association with the Picture Study Movement of an earlier period, and hence is rarely used.

As one studies the range of opinions, re the Getty Proposal, another question emerges. Among such "official" spokespersons as Harry Broudy, Elliot Eisner, Dwayne Greer, Ronald Silverman, Jean Rush, Margaret DiBlasio and Michael Day, who speaks for the Getty Center? Vincent Lanier has for some time espoused his own version of a critical studies approach but flatly rejects the DBAE dependence upon a common curriculum and the use of aestheticians, critics, and historians as models for emulation. He also accuses the Getty approach as being elitist in its choice of content and finds the formalist (scanning) approach of Harry Broudy as inappropriate for a non-elitist subject matter. Lanier also comes down harder on studio involvement than do the Getty advocates. The spectrum of opinion that exists among Getty supporters is, however, wider than one might assume. There are those who resist any form of compromise, and there are some who can still live with a degree of deviation from its requirements.

A problem of mixed signals exists which, at some point, will have to be resolved by some higher level of authority.

THE POSITION OF THE STUDIO:

Vincent Lanier stated categorically that although there is a place for studio courses in our schools, "required manipulative activities have no place in curriculums organized to help school pupils learn about aesthetics experience and art." (4)

The threat to studio activity is the hardest thing for teachers to accept. The very *title* of Getty's first published statement, "Beyond Creating" can be unsettling that "fundamental knowledge in the arts derives primarily from the act of making, and without the products which accrue from this art, there would be no second order theories, no formula, in fact, no discipline of art to consider." (5) In other words, when we create, we are at the end of the line. Dramatists write plays, choreographers plan movement, composers dream up the sounds that musicians perform. There is no "beyond," there is only "in addition to."

Jean Rush, speaking as a DBAE praponent, is clear in her rejection of Burton's position. "DBAE," states Rush, "countermands the traditional classroom agenda, and deepest belief systems of the art profession: that children are innate artists and should make creative, self-expressive, therapeutic art at any age, at any level of technical proficiency, every time they use art media." (6)

Philip Jackson, in reviewing the criticisms of DBAE in an article for the *Journal of Educational Research*, (7) refers to an over-emphasis on the intellectual dimension, on the fields of psychology, on the threat to spontaneous behavior, and upon an implicit rejection of feminine values. He adds to these a number of his own reservations, among them the overly specific demands of DBAE on the one hand, and the lack of guidance in the areas of history and aesthetics. He also questions criticism as a discipline. What Jackson neglects to confront directly is the relegation of direct experience to a minor position and it is the omission that separates the educational philosopher from the teacher of art.

Art teachers will listen attentively, even sympathetically, as the DBAE philosophy is explained, but at that moment when it becomes clear that the price to be paid is loss of studio time, their attitudes shift from polite indifference to overt hostility.

Perhaps the most eloquent advocate for the role of direct experience in the formation of personality of Viktor Lowenfeld. Lowenfeld's view of the child as an autonomous being who develops his/her own pace was discussed by Peter London in a paper presented at the NAEA conference. London, whose position is as clear as Rush's, used Lowenfeld's theories as a basis from which to question DBAE as espoused by Elliot Eisner in a number of position papers. His choice of Eisner as the focal point of his critique is worth nothing since he (Eisner) is by general agreement the best known art educator both here and abroad. He is also a past president of NAEA, the President-elect of INSEA and the closest to a spokesman for art education as anyone in the profession. Interest in London's paper generated by word of mouth required that London deliver his paper twice, and when he took Eisner to task, it served only to deepen the division of thinking which was in progress well before the NAEA conference.

London sees Eisner as occupying an opposite position to that of Lowenfeld's regarding the value of creative processes as these relate to the general development of the child. Eisner stresses the cognitive aspects of art; Lowenfield, the intuitional; DBAE stands for a subject-based sequential "tutored" curriculum based upon forces exterior to the child, while Lowenfeld regards the nature of the student as the major source of activity. Since London admits that he sees only the slightest resemblance between contemporary practice and Lowenfeld's ideas, and since Eisner cannot point to a fully-realized successful model of DBAE, observers are faced with the dilemma of comparing an ideal that is moribund in practice with one that is yet to exist.

Lowenfeld's book, "Creativity and Mental Growth" (now in its 7th edition) continues to be the single most widely used book in the field, despite the number of shifts of direction art education has taken since the book was published in 1947. Some of the changes in thinking have been transitory--(art for everyday life, art for environmental awareness, art for visual perception), while others, as in art education's alliance with movements in general education (behavioral objectives, museum education, career education and art for those with special needs,) not only still exist, but are consistent with the structural demands of DBAE.

WHAT DO MOST ART TEACHERS BELIEVE?

Whatever one's beliefs, there lies the assumption that the most fruitful route towards an effective art education continues to reside in the studio. Whatever the shape of the garden, art teachers have been trained to believe that its essential content would remain invoilate; that all the courses in drawing, painting, design, sculpture, photography, ceramics, et. al., upon which their training was centered, would continue to serve as the base form which they would operate.

They continue to hold to the idea that direct interaction with materials is essential for insight into the creative process, not only as it exists within ourselves, but as it functions in the work of others. Efland, as an example (8), lists four orientations to aesthetics which have had direct ramifications in the art room--the mimetic (as in drawing from objects), the expressive (as in images generated from dreams and personal fantasies), the pragmatic (as in designing playground equipment), and the objectivist (as in creating an assemblage of found objects). However a teacher would go about fulfilling such a balance of Efland's four points of view, no one would doubt for a moment that the answers would lie in direct experience, for it is here that art teachers, if they are good at what they do, can teach youngsters to control visual language so that some inner impulse can be communicated to others. The making of images--at all ages--involve questions of choice not bound by time or place. When we give children access to materials they must deal with problems of choice of structure and resolution in order to achieve a particular end. Changes of emphasis may come and go, reason teachers but the core of art--the doing and the making--is a given.

Since the logic of such objectives seems reasonable to administrators and parents as well as to art educators, why is it that art education has so few advocates in the schools when budgets are threatened and services curtailed? The answer, the Getty committee feels, is art education's inability to convey its beliefs to the public and to clearly demonstrate its power to advance the kinds of learning valued by both education in general ad art education in particular. The solution, they feel, lies in abandoning a "business as usual" approach. The old ways are not working and the time has come to see what are needs to move it to a level of academic acceptance.

One thing appears to be certain; art education is moving toward a wider curricula, one that encompasses more theory set within tighter linkages between objectives, tasks and assessment. Whether this will be fulfilled via the Getty style or through some local adaptation on the local level remains to be seen. In any case, it is safe to say that a decade from now, there will probably be less art making and more information about art, fewer paints and more visual resources a personal expression moves ever closer to the realms of analysis and interpretation. The art room, in any case, will be a much cleaner place; whether or not it will be a better place in educational and human terms remains to be seen.

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THE HACKER AND THE VEGEMATIC: THOUGHTS ON PROCESS

Marilyn Stewart

I recently had occasion to speak with an artist who does serigraphy. She showed me some examples of her work and proudly proclaimed that they often involve over forty different colors, almost as many "pulls," and that, with increasing number of colors and pulls, look more and more "painterly." Her objective is to make her serigraphs look like paintings. Not surprisingly, I wondered why she doesn't paint.

This past month, I attended a "Small Computers and the Arts" conference in Philadelphia. Toward the end of the conference, one speaker commented that if one is really serious about making art with the computer, one needs to write his or her own programs, not use commercial "paintbox" software. He even went so far as to insist upon programming in assembly code as opposed to second-order languages such as Basic, Fortran, and Pascal. His comments prompted the most heated debate of the conference, with impassioned cries for programming versus equally passionate insistence upon the use of software. Software, it was claimed, is analogous to other packaged art materials such as oil pigments and pastels which also have inherent limitations.

In thinking about these two incidents, I began to suspect that the serigrapher and those who insisted upon writing their own programs for computer art were tied, not to some belief about the nature of art, but rather, to an attitude about the respective processes involved in creating their art. I imagine we all know someone who has become a computer "hacker." I've watched these people at work and I've heard them talk about what they do. Apparently, to some of us, there's something very attractive about interacting with a computer. In her book, The Second Self, Sherry Turkle has written about various people who establish a kind of dialogue with their machines, who become engrossed in the process of programming, debugging programs, and simply exploring the potential limits of their engagement with them!

Anticipating this conference on the role of studio production in art education, I determined to think more carefully about this attitude toward process, in what way and to what extent it should be considered in a discipline-based art education program. This paper represents some of my thoughts on the matter.

In helping my students think about curriculum in art education, I typically emphasize three phases in the artistic process: finding ideas, refining ideas, and using media to express these ideas. There's a nice rhythm to the triumverate which comes from the aesthetic education materials of the sixties and, more recently, from Chapman. My students and I discuss these phases as evidenced in the way artists work and as a model for helping students in their own personal expression. Like many formal schemes, this one has become so rote for me that the subtle nuances no doubt involved in its formulation have been lost in its frequent recitation. What I have to say is essentially a new look at what has been captured by the short-cut language.

The fascination of the serigrapher and the computer hacker, I believe, goes beyond a fascination with procedure. In making vegetable soup, one follows a certain procedure, one part of which is cutting up vegetables. A vegematic, that dazzling piece of machinery demonstrated at state and county fairs, can easily perform this task. One has simply to adjust the blade, turn the wheel or push the button, and there you have it: vegetable for soup. A human can function as a vegematic as well: peel, place, and cut. My mother taught me to make vegetable soup and she taught me to do laundry. In each case, she gave me a list of instructions to follow. Following these instructions, I came to know how to make soup and how to do the weekly wash. In making art, we also find lists of instructions, procedures to follow. Procedures are derived from the potential and limitations of the medium and sometimes from the potential and limitations of the work place. But knowing the procedure to follow does not in itself lead to fascination with or love for it.

I happen to love doing laundry, but I didn't get this from my mother. Over the years, I have come to associate doing laundry with being a good mother, with smells of clean clothes, with the feel of warm and crisp fabrics and with the look of neatly organized stacks of color. I have a procedure that is an altered version of my mother's, but I'm positively disposed toward something broader than procedure. I also love to make vegetable soup, but once again, following a procedure is only part of what I like about it. I've made the procedure into something I own, something that no doubt reflects who I am and what I value. As I've ordered vegetables by color, challenged myself with various cuts and shapes, I've created images of home and good warm food for the family. No doubt I've been influenced by icons of good motherhood prevalent in our culture, but nonetheless, the process of making soup is valuable to me because of what I have imposed upon it, what I have associated it with.

I suspect that the computer hacker and the serigrapher have done something similar to the procedures with which they are involved. There are sensory qualities, auras associated with high technology or craftsmanship, images from our culture, and so on that probably enter into the personalization of procedure. I remember Will Peterson, my printmaking professor at Ohio State University, sitting at a table lined with woodcutting tools, a few blocks of wood, and an oil stone. He had us stand around the table and watch and listen as he worked with his tools and asked us to smell and feel the wood, listen to the sound of the tools being carefully and methodically sharpened, listen to the wood as it gave way to the razored edge. I believe Will Peterson was trying to teach us something like the zen of woodblock printing, but we college freshmen probably thought that he was a strange kind of person and generally wondered, "Why all the fuss?"

Procedures are the sorts of things we use. Process is the sort of thing we engage in. Engagement in process, in the way Will Peterson was engaged in woodblock printing and the way we might become engaged in making soup or doing laundry, involves making a procedure into something personal. Like procedure, it is something w e can depend upon, we can return to repeatedly, but its value goes beyond being a means for a simple or straightforward end. Engagement in process is personally satisfying; it might even by therapeutic. While not mechanical like the vegematic, it nonetheless offers familiarity and is amenable to repetition. When a procedure is personalized and becomes a process to engage in, it contributes toward continuity and stability in one's life. Engagement in process for the sake of personal satisfaction and inner growth is an eastern idea not always in line with product-centered attitudes of the west, but certainly a valuable notion.

I'm not sure we can teach children to make procedures into processes. I'm not even sure that we should want to, at least that we should want only this. In the process of education we strive to help our students develop personal autonomy which becomes crucial in their moral lives. I believe that providing them with the opportunity to engage in process in the way described might well work toward this end. But I'm not sure that this is all we want to do as art educators.

In the process of working on my dissertation on computer-generated imagery, I've seen a lot of such imagery that may well be the result of someone's individualized process, but doesn't seem to have much to do with art. Talk by many people who make computer imagery involves talk about how it was done. There's obvious satisfaction in having managed to control the equipment through a variety of programming moves. More than this, however, is a kind of passion many have for working with the computer. In many cases, products seem to be incidental to process. Much of the negative criticism of computer-generated imagery in the artworld stems from its apparent lack of substance or, better, content. Artworld critics repeatedly ask, "So what?"

Much computer-generated imagery has been created in the context of scientific or technological inquiry. While this seems to be changing somewhat, most computer-generated imagery available in slick coffee-table books and computer graphics conference exhibitions has been made by people coming from backgrounds in physics, computer-science, and mathematics. Only rarely do these people have backgrounds in the tradition of art.

This is not to say that those who make computer imagery are not creative. Cutting vegetables in new and perhaps strange ways, devising new folds for bath towels, inserting loops into graphics programs for different effects--all these require inventiveness and imagination. But note that the focus is still the procedure. Process of this sort is enclosed. It falls back upon itself time and time again. What seems to be lacking is insight and expression.

Dewey talks about the possibility of a routine or unreflected activity being transformed, becoming what he calls an "act of expression," when undertaken in order to have consequential meaning.[2] Something has meaning when connections are made, when understanding is facilitated. When an activity is directed toward understanding, on the part of the person engaged in the activity or on the art of those others who might in some way witness it, it then becomes purposeful. Expressive activity is dynamic; the search for and exploration of meaning is met with resistance and check, offering opportunity for reflection. Reflection involves consideration of hindering conditions related to what Dewey calls a "working capital or prior experiences."[3] Past experiences take on new meaning as the individual manages and orders the activity with reference to its consequences.

An act of expression, thus described, differs from engagement in process. While process turns back upon itself, is repetitive, the act which is expression moves out of itself. Expression is essentially cognitive; it centers upon understanding or "coming to know."

Since we often think of expression in relation to emotion, some consideration must be given to role emotion plays in process and in expression. Dewey, Goodman, and Scheffler, to name a few philosophers who have discussed the matter, present compelling arguments against the dichotomy of reason and emotion. They speak of emotion as guiding the understanding. Goodman speaks clearly to the issue when he states that the cognitive use of the emotions "involves discriminating and relating them in order to gauge and grasp the work and integrate it with the rest of our experience and the world."[4] Feelings are felt and feelings are used to bring forth past experiences to inform and increase understanding. In an act of expression, then, emotions move dynamically with cognition. In process, however, emotions are limited within the contest of focus on procedure.

The question becomes, then, in what way does an act of expression become an act of artistic expression? Perhaps another look at those computer-generated images that don't seem to result from acts of artistic expression is in order.

Our artistic tradition essentially consists of a dialogue within an area of discourse understood by those who enter into it. Many who make imagery with the computer and show it to their fellow computer image-makers function within another tradition, albeit a young one. The imagery produced lacks what critics call content, not because it has no meaning, but because its meaning can be best grasped within the context of another area of discourse, in this case the discourse established by the scientific and technological community engaged in making imagery with computers.

Artistic expression is expression within the area of discourse established over time and traceable through the history of art. In an activity focused upon a increase in understanding or upon "coming to know," knowledge consists of ordering. We manage and order our experience. This order is not something outside of ourselves, but is, as Goodman states, "innate in us." It is the amalgamation of past experiences which we draw upon to make a "fit" in the dynamic cognitive process. When our past experience includes understanding gained from serious consideration of works of art found within the tradition of art, the movement toward meaning in an act of expression will more likely include and be informed by consideration of such understanding. Products resulting from such activity will more likely find a place in the tradition of art, which is to say they will more likely enter into the dialogue and will afford occasions for further understanding on the part of those who speak the language.

I like the term 'praxis' to cover what it is we wish students to engage in in order that procedure, process, and expression have artistic meaning. Praxis implies activity and persistent work. It suggests a broader view of engagement with art that includes making, looking, thinking, and talking which are all informed by persistent inquiry into questions posed through consideration of the history of art, criticism of art, philosophy of art, ad artistic expression. As potential for feeling is enlarged and as understanding is advanced through this inquiry experience, engagement in all modes is enhanced. Because of its very nature, praxis does not turn back upon itself as does process, yet it might well engender a passionate attitude toward itself not unlike the passion for process felt by the serigrapher, the computer hacker, or for those of us strange enough to love folding the laundry.

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WORKING WORKS OF ART

Marjorie Wilson

Art comes from art! All art builds upon, rejects, adds to, emulates, refutes, or in some way--negative or positive, "refers" to the art that went before, No art (or artist) is created from "scratch."

For example, when Japanese art became known to European artists in the late 19th century, their own work began to take on the characteristics of the woodcut--patterned surfaces, areas of flat color, dark outlines, cut-off picture plane. These elements were not only evident in the work of the artists of the time, such as Van Gogh and Lautrec, Degas and Cassatt, but the Japanese print was to change the course of art forever.

Throughout the history of art, the education of the artist has subsumed the study of the art of other artists. Robert Motherwell said, "Every intelligent painter carries the whole culture of modern paintings in his head. It is his real subject, of which everything he paints is both an homage and a critique." The art of children, too, comes from the art they see and know -- images from the culture, the popular arts, the art of others, etc. Because art is both a source of knowledge about ourselves and about the world, as Wilson (1987) has argued, and the source and subject of art, why then should the art that we teach in our artrooms be based on anything other than the study of works of art?

When I first began to teach art, it was at the end of the sixties, the days of Woodstock and the open use of drugs and of the sexual revolution; and the inherent edict that everybody do their own thing was, for art teaching, a silent affirmation of the status quo. The high school where I taught was located in a "bedroom community" where most residents commuted daily to New York City. The atmosphere was enlightened: Edward Hopper had lived nearby and the town of Nyack was turning his former home into a gallery for his work; in the same town, rows of wonderful antique shops lined the streets; Helen Hayes lived there, and down the river at Sneden's Landing lived Jerome Robbins, Eleln Burstyn, and Joel Grey. My advanced students were, for the most part, interested and talented students from affluent families with ties to theatre and to television. Yet, it soon became clear to me that, for many of these same students, art was something one did in the artroom. Few of these students, living a short twenty to thirty minutes from the heart of the artworld, had even been inside an art museum. The solution at that time and in that place was to add a course in art history or art appreciation and to take them to as many museums and galleries as we could manage. But it was not enough. While the students enrolled in the class were able to understand the relationship between the art of the artroom and the art of the museum and gallery, the knowledge was denied to those general students for whom the understanding and integration was perhaps most important. The solution for the eighties is not a separation of art and art appreciation and art history, not an addition but a total integration. At a time when we espouse, in our art education, discussion of the philosophy of art, as aestheticians do; the study of art and its forebears and progeny, as historians do; the re-creation of art in words, as the critics do, then art making should take the form of the production of art as artists do. Art in the classroom should encompass learning about the problems that artists work with and solve daily, and not only with the processes, but with the styles and themes of art, and with its purposes and meanings. The student of art in the eighties and nineties should not only know about the color of Kandinsky, the design of Klee, the themes of Michelangelo and Leonardo, but also the optimistic view of the Futurists, the pessimism of the German Expressionists, the realism of Estes, and the abstraction of Pollock and Bacon.

In the past few months, I have been given the opportunity to give form to the ideas I have been playing with for the many years since my high school teaching days. I have been asked by a publisher of large reproductions of works of art to write the accompanying short guides for teachers to include art history, art criticism and critical analysis, aesthetics and art production activities. The task is not easy, but it is a wonderful challenge. Recently, in this Lets Get Lost in a Painting series, Ernie Goldstein has devoted entire books to a single work of art, but they do not include any of the categories I have been asked to address. In order to make them teacher-ready, he has had to assemble a team of art educators, and the books have had to take another much expanded form. I have only been given a few pages in which to do what it has taken others entire books and series of books to do. Another difference between what I am doing and what Goldstein et al. are doing is that I do not have the luxury of selecting the works I work, either because I find them interesting or exciting or challenging. I have to approach each work of art as though I were seeing it for the first time, and find in it its interest, its excitement, and its challenge. My goal in each case is to make the work of art interesting and exciting for teachers and students, to make the study of this work of art different from anything that has been done, and, above all, to provide activities that are meaningful and that do not trivialize the work.

How does one go about "working" works of art? First of all, I begin by finding what I call "a way in" or "a hook." I usually confront the work for some time before I begin, letting it hang on the wall always within my sight, facing my computer. Often I start by doing some reading; at other times the reading comes after an initial writing. And I ask myself questions such as these: What is it that "grabs" me about this painting? What is there, if anything, about this work that makes it different from any other work? What makes it interesting or exciting? What was the artist attempting to do; has the artist created a mood or a sensation or an illusion? Has the artist attempted to impart to the work a particular meaning, the essence of an idea. How was the work a product of its time? Since September, I have worked with and "worked" six works of art and each has presented a new set of problems. With the exception of one, all were new additions to the published series, choices of the publisher and often works that I personally would not have chosen as being of particular interest. The works I will discuss are three paintings: John Singleton Copley's Watson and the Shark; Edward Hicks' Peacable Kingdom; and Gilbert Stuart's The Skater.

It is important to emphasize that a work can only be known if we not only know the history of the artist and the art and what the artist knew of art and other artists, but also the history of the time and the conditions under which the work was made. Meaningful art activities can be derived from the work only in light of historical and critical writing, and often the artist's own writing. With them, we are allowed a glimpse into the tenor of the time, into the studio and even, at times, the mind of the artist. Without them, the reading of the work could easily be a misreading.

Part of my "way in" to these three works had to do with connections and with their connectedness. The artists of the three paintings -- Copley, Stuart, and Hicks -- are all Americans and the three paintings are all connected in one way or another to the artist, Benjamin West. Copley followed West to England and was inspired by his large history painting, The Death of General Wolf; Stuart worked in West's London studio for five years; and Hicks, who shared with West his Quaker background and ideals, included West's Penn's Treaty with the Indians in many of his versions of the Peaceable Kingdom. These connections intrigued me and helped to make connections in my own mind and to make the references in each of the teacher guides that might lead to further exploration of these connections by teachers and students.

We'll begin our "way in" by taking a careful look at Copley's Watson and the Shark. In many ways it is a flawed painting: the men in the boat couldn't possibly fit -- where are the bodies that belong to the torsos of the two men who reach over the side of the boat? -- some seem to be afterthoughts or merely placed as they are for reasons of the artist's own --perhaps compositional or for the sake of clarity; their facial expressions may have been taken from "expression" books of the time, as were the expressions on the many faces in West's large panoramas, but some seem hardly interested in the boy who is about to be attacked by the shark. The boy himself is an enigma: his face, which is different in every way from the faces of the men in the boat, appears almost classical, as does his nude figure. He doesn't appear to show fear, or to struggle, or even attempt to save himself, but languidly reaches one arm in the direction of the boat. And the shark, if indeed it is a shark -- had Copley every seen one? -- could never have bitten off part of the boy's leg from their relative positions in the water. But it remains a powerful painting. So what is there about it that makes it so powerful?

In order to better understand the work and to help my readers to better understand the work, I wrote the following descriptive analysis.

> The dramatic moment calls for dramatic action. Copley not only supplies the appropriate drama, but he adds elements that create tension within the work and in the viewer. We are first drawn to the hapless figure of the 14-year-old Watson--made more powerful because he is pictured unclothed (unprotected) against the elements--as he reaches toward the source of the rope that has bee thrown to him and now lies limply snaked across his upraised arm. Directly above him, two men lean desperately over the edge of the small boat, secured only by sheer will and the hand of a fellow-rescuer who seems to shout directions to them as they strain their arms toward the figure in the water or else words of encouragement to the boy. As this central figure in the group inclines to the right of the picture, our eye is drawn to the figure of the black man who is standing above him holding the end of the rope, and again upward to the hand of the man wielding the harpoon (really a boat hook). In turn, the thrust and tension of the raised harpoon impels the eye down the length of the glowing shaft to be menacing figure of the "shark." The situation is tense and the tensions within the painting are created by the contacts-almost-made, like the electricity generated as the finger of God stretches out toward the finger of Adam in Michelangelo's painting of THE CREATION on the Sistine Ceiling--the grasping hands of the two men as they reach for the boy; the harpoon as it glistens, poised to

> plunge into the flesh of the shark; the shark as it lunges, teeth bared, for its victim. Tensions are set up also by strong contrasts--the dark areas in the painting against the light--the whiteness of the light reflecting on the unclothed body of the boy and the dark menacing waters; the churning seas and the drama being played out against the calm, misty--almost dreamlike--background of the harbor; the violent vertical thrust of the action of the harpoon and the figure of the harpoonist against the uneven horizontal lines of the harbor boats and Morro Castle, the seated men and the edge of the dinghy, the figures of the boy and the shark.

If we then analyze the writing along with the painting, we come up with some answers to my questions: What is it that "grabs" me about the work? What makes it different or interesting or exciting? The drama! And how has the artist managed to dramatize the event? Through the use of contrasts, of consciously created tensions -- contacts-almost-made. And it is from these elements of the painting that exciting and meaningful studio activities are made.

One of the studio activities I suggested to precede the showing of Copley's work was to tell students the story of the fourteen-year-old boy who went swimming in the shark-infested waters of Havana Harbor and had part of his leg bitten off before being rescued by his shipmates; then to have students draw their own version of Watson's story, making the event as dramatic as possible. Their images would come from movies and television and "Jaws" and the young girl being carried beneath the water by the monster in "Aliens." But unless they are aware of the ways in which artists create their "special effects," these dramas will elude them on paper. By comparing their own efforts with the Copley, they can be made more aware of the dramatic elements in Watson and the Shark. A second drawing could later be done in which one or more of the devices used by Copley would be incorporated. Two other activities related to the "flaws" pointed out earlier. Students would be able to use their imaginations to devise a more reasonable or a more ferocious shark and substitute it, through the magic of xerography, into a black and white xerox of the Copley; or in the same way to show the figure of Watson as he might be struggling in the water. In each case they would have to deal with the same artistic problems that Copley did -- of movement and dramatic composition and character, figures in action, placement, attitudes, and contrasts of dark and light.

The case of Hicks' Peaceable Kingdom is a different one. Although we can bring in Romanticism and the larger theme of man against nature in Watson and the Shark, it is the dramatic situation that engages the artist. Hicks' concern, as a Quaker minister, was only with the large theme, a Quaker theme of peace, of a paradise on earth, prophesied in Isaiah in the Old Testament. So that when we ask what the artistic devices are, conscious or inadvertent, that Hicks used to illustrate his idea, we need to look again for the work of art:

> In this version of the Peaceable Kingdom, the painting is divided into two parts, two scenes elevated on two separate plateaus: a fantastic assortment of animals and children on the right and, on the left, a scene depicting William Penn making a peace treaty with the Indians. Although the greater size of the scene with the animals on the right seems to indicate greater importance, Edward Hicks has assured that the viewer will connect the two scenes as the artist

> has. We need only to follow the zigzagging lines that separate the two scenarios--from the top right, the wispy branches of the trees; the mountain; the strong line of the shoulder of the ox, darkly outlined; the curving contour of the grassy plateau down to the pillar-like reaches of earth--to see their counterparts. Reaching like fingers and intertwining like two clasped hands we see, on the opposite side, the line of the dominant orange tree under which the treaty is being made; a jut of greenish mountain, a smaller mirror image of the mountain reaching out form the right; and the path of light between them; the line of the smaller plateau which is made more emphatic by the parallel line of Indians and Quakers and accepted by the man with the red cloak. From the left we follow the same contour as we had on the right where the edges of the smaller plateau and the larger meet, to the darkened corner in the lower left of the painting, where, as though in acknowledgement of this union, a small red flower blooms.
>
> Peace is the theme of the Peaceable Kingdom. The intertwining of the two aspects of the painting, like the clasping of hands, which is repeated in the placement of the animals, carefully arranged and fitted together like pieces of a jigsaw puzzle, illustrates the idea of peace. But it is a peace that can only be achieved through the taming of the spirit. It is the transformation from fierce to gentle that Hicks saw as the miracle of God's love. Therefore, lest the viewer miss the point of the allergy of Isaiah's prophesy, Hicks presents us, by explanation, with what he sees--in the peace treaty scene--as a "real life" transformation from fierce to gentle, from savage [Indian] to civilized.

In devising production activities from the Hicks, it is the theme of peace, the idea of peaceful coexistence and the illustration of these ideas that are of importance. The concept of appropriation or the borrowing of another artist's work, as Hicks borrowed the West painting (actually an engraving by another artist of the West painting), is one that has been used by artists throughout the history of art, but has become an art form in the eighties. How could students use this concept to emphasize an idea in one of their own works?

Because Hicks' figures, even his animals, were also borrowed from the work of other artists, I continued that theme in my studio activities for younger students. I suggested having students find in drawings or paintings the animals listed in the Isaiah prophesy -- wolf, lamb, leopard, kid, calf, young lion, fatling, cow, bear, lion, ox -- and choose two, one tame, one savage, and place them together in a composition showing peaceful coexistence. They would be working, not only with the ideas in the Hicks, but with the elements of a backyard that carried through the theme as Hicks' had, of placement of figures, etc. to illustrate an idea.

> A peace that can only be achieved through the taming of the spirit is the theme of the Peaceable Kingdom. It is the transformation from fierce to gentle that Hicks sought most to portray. He shows this in the placement of the animals which he has carefully arranged and fitted together. How else might this be shown? Have students find other works of art or drawings of animals by well-known artists. Xerox several of these works, some wild animals, some

domestic. They may want to use a pair that appears in the prophesy or they could choose two others. Ask them to arrange them so that they convey the feeling of peace and peaceful coexistence, then place them together in a composition on the page. Have students look at the Peaceable Kingdom; ask questions such as: do the lion and the ox seem to exist in the same space? What about the cow and the bear in the lower right? Some of Hicks' animals fit together and others do not. Make yours fit; add the kind of background that you think helps to create the mood. Would you use trees as Hicks has to hold the animals in a sort of embrace? What else might you add to your background?

Older students could work more directly with the theme of Peace, with the contemporary illustration of Isaiah's prophesy, tied to 1980's concerns and the summit conferences between Reagan and Gorbachev; they could appropriate the imagery of other artists to stress their ideas as Hicks incorporated the West.

Gilbert Stuart's The Skater is again an entirely different problem. It is not an illustration of an event or of an idea; it is simply a portrait, and to approach it in any other way is to miss the point of "working works of art." Although I did write a poem about The Skater, instead of any kind of description, I felt that questions would be the device best used here in order to come to an understanding of the work and to lead to artmaking activities.

Teachers might ask questions that will help students to understand the nature of the portrait and the ways in which Stuart carefully planned and composed his paintings to reveal to the viewer the character and the social rank of his "sitters:" After this portrait was exhibited in London's Royal Academy, Stuart's success as a portrait painter was assured. Why do you think patrons would flock to Stuart's studio to have their portraits painted? As far as we know, this is the only portrait he painted in this manner, but what was it about this particular portrait that you think might have made his reputation as a portrait painter? What kind of a person has he shown Grant to be? In what way does the strong thrust of the tree trunk impart a feeling of strength to the figure of The Skater? How has he suggested a certain inner quality? Note the casual attitude of the figure and the warm half-smile on Grant's face, and the rakish angle of his hat with the wisps of hair escaping from beneath the brim. In his portrait of Fitzgibbon, Stuart has surrounded that haughty Lord with objects and fabrics and symbols that easily allow us to recognize his rank and power. With what sorts of things has Stuart surrounded Grant? Are we able to determine his social rank? As in the portrait of Fitzgibbon, Stuart has silhouetted the figure against the background, but where the rich dark details all but overwhelm the background in the first portrait, how has Stuart managed also to softly blend the figure of Grant into the background of trees and skaters? How has he created an overall feeling of warmth and well-being? We would certainly have to talk about the color in The Skater and Stuart's use of shades of a single color or monochrome for both bringing the elements together and creating a feeling of warmth in the work. The attitudes and positions of the skaters and observers behind the figure of Grant also help to create a certain mood or quality of care-free self-assurance.

What then are the elements of the portrait demonstrated by Stuart, and how has he been able to show the qualities of character and social rank of his subjects? Studio activities would either consist of portraits or self-portraits, emphasizing Stuart's use of color, or activity or background, of facial expression (of which he learned the importance in West's studio because of that artist's shortcomings in that area) and dress.

This is one of the suggested activities:

> Look at portraits by other artists. Benjamin West's portrait, Colonel Guy Johnson which portrays one of the first superintendent's of Indian affairs and his Indian secretary, Joseph Brant, is an example of a portrait that tells a story about the "sitter" and reveals West's own Quaker ideals of all peoples coexisting peacefully. It is certainly one that Stuart, who worked in West's studio for five years would have seen. Rosa Bonheur's portrait of Buffalo Bill was painted more than a century later. Colonel William F. Cody is like The Skater in many ways. In fact, a viewer might not immediately recognize either painting as being a portrait. Compare all of the things that make The Skater unique; the setting, the active pose, the atmosphere.
>
> Plan a portrait of a famous person. Would you have your subject engaged in an activity to create a mood or to give the viewer some clue to their personality, as Stuart did with The Skater? Would you surround him or her with objects and symbols that would either help the viewer to identify that person, or to note their social rank, as in Stuart's portrait of Fitzgibbon? Or would you use facial expression and bearing alone to characterize your sitter as in the portrait of George Washington?

Watson and the Shark, the Peaceable Kingdom, and The Skater, all different cases, leading to different activities, based directly on the works themselves and the purposes and processes of artists, on the ideas and themes and meanings of art, have been my baptism of fire and they are only a beginning. But they lead to a clearer way of thinking about art, of looking at art, and deriving from art true art-making, as artists do.

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REFLECTIONS AND RUMINATIONS ON DISCIPLINE-BASED ART EDUCATION WITHIN A STUDIO-CENTERED CONTEXT

Anthony G. DeFurio

I. ENCOUNTERS WITH DBAE: AN IMPRESSION:

A Historic Event:	A Getty Center for Education in the Arts, Beyond Creating: Roundtable Series.
The Topic	"The Role of the Art Specialist in Discipline-Based Art Education"
Dateline:	November 13, 1987, The Philadelphia University of The Arts, Philadelphia, Pa.

Assume that the Getty Center's DBAE (proposal, philosophy, concept, position, guidelines, views, message, approach, policy, and the like . . . one finds all of these terms utilized in direct reference to Beyond Creating/Getty/and DBAE . . . is an elephant. And, further assume, that the forty participants in the Philadelphia roundtable are six wise men, all blind. the following verse was taken from Charles Hampden-Turner (1981), Maps Of The Mind, and serves as an initial impression of my recent encounter and experience as a participant on the Getty/Philadelphia Roundtable discussions.

Six wise men of India (40 participants)
An elephant did find (DBAE)
An carefully they felt its shape
(For all of them were blind).

The first he felt towards the tusk,
"It does to me appear,
This marvel of an elephant
Is very like a spear."

The second sensed the creature's side
Extended flat and tall,
"Ahah!? he cried and did conclude,
"This animal's a wall."

The third had reached towards a leg
And said, "It's clear to me
What we should all have instead
This creature's like a tree."

The fourth had come upon the trunk
Which he did seize and shake
Quoth he, "This so-called elephant
Is really just a snake."

The fifth had felt the creature's ear
and fingers o'er it ran,
"I have the answer, never fear,
The creature's like a fan!"

The sixth had come upon the tail
As blindly he did grope,
"Let my conviction now prevail
This creature's like a rope."

And so these men of missing sight
Each argued loud and long
Though each was partly in the right
They all were in the wrong. (pgs. 8, 10)

II. PURGING HERETICS AND GAINING CONVERTS:

Perhaps because of my early elementary education (and indoctrination) within a parochial school system, I now tend toward a proclivity to cast events, individuals, and institutions into religious prototypes. Thus, at some point during the discourse and discussion within the Getty Roundtable, I soon discerned among the participants those who could be classified as fundamentalists, true believers, agnostics, atheists, the doubting Thomas, infidels, free thinkers, unbelievers, and other types. I came to envision a religion called Gettyism (or DBAEism) with the appropriate rituals (art criticism, aesthetics, art history, art production), and liturgies, and of course . . . saints! . . . St. Eliot, St. Gilbert, St. Jean, St. Germane, (would prophets be more appropriate? Or martyrs? Voices crying in the wilderness?) Exhortations echo and reverberate through meetings and the literature urging the masses to give up "sacred ideas," while on the other hand, "conversion" to a new "sacred vision" is espoused. And, of course, the Vatican City for DBAE is now located in Los Angelexs, rather than Rome.

The limited time-frame (2½ hour morning and afternoon sessions) of the Getty/Philadelphia Roundtable restricted discussion and debate to the more superficial issues involved in DBAE. A great portion of the day was spent, as one might expect, on a definition of the term . . . "art specialist." The religious metaphor outlined above can be extended a bit further by indicating that we concluded our roundtable by "speaking in tongues."

Within any period of read or perceived major curricular reform and revision many educators have intuitive misgivings of the scope, direction (or possibly misdirection), broad claims, and range of general statements that bubble up in literature or discourse advocating change. Curricular reform of even modest proportions is difficult at best. Presently, resistance to reform is reflected by those who claim that we have been practicing much of what is being advocated in various DBAE proposals, and some strongly insist that the literature in and around art education over the past twenty-five years supports this position.

Generally, critical review, debate, and intense scholarly inquiry into any proposed curriculum reform movement should continue. A health degree of skepticism minimizes the possibility of succumbing to dogmatic claims. Nonetheless, curricular reform (DBAE or other forms), critical review, and skepticism with regard to what we have been doing, or the questioning of present practice, is necessary if we are to ensure a sound education within or through the visual arts.

While one should not "ignore" the past, one would also be well advised not to some to "rest," "stasis," or a total "reliance" upon past accomplishments within the art educational field.

The Journal of Aesthetic Education, summer issue, 1987, contains essays by Smith, Kern, and Efland that outline the theoretical and curricular antecedents that have led to, and support, the present Getty Center version of DBAE. Another highly significant essay written by Manny Barkan, for the October, 1962 issue of the Art Education Journal, provides a clear pivotal point from which subsequent curricular reform with DBAE overtones was generated.

The Getty Center for Education in the Arts and other advocates for a DBAE have been instrumental in formalizing some fragmented practices and conceptions. In the case of the Getty version of DBAE, the educational point of view is generally coherent. Whatever else has been accomplished by the Getty version of DBAE, a useful purpose has been served in focusing and delineating debate concerning the nature of an education in or through the visual arts. By way of a cautionary note, one should hold in mind that there are indeed alternate paths to a sound art education, DBAE represents one of a number of paths. Although I have not been "baptized" in the waters of DBAE, I have, as Brent Wilson (1986) has stated, "joined the parade," albeit I may be marching to the beat of another drummer.

III. STEPPING INTO THE CIRCLE:

The four parent disciplines outlined in the Getty Center version of DBAE are: Art History, Aesthetics, Art Criticism, and Art Production. The general focus of this paper will deal primarily with the constituent strands relating to the parent discipline of art production, while the specific purpose will attempt to point to a couple of obvious "gaps" in DBAE pronouncements.

The most frequently repeated claims, justifications, criticisms, summary statements, and salient characteristics of DBAE and art production are outlined below.

A. The following statements are typical of those who strongly advocate and support a DBAE approach:

1. DBAE provides standards for excellence.
2. DBAE will provide needed rigor in the field of art education, particularly in grades K through 12.
3. An appropriate unit of credit will be given for study in a DBAE.
4. DBAE will provide an education in art for "all" students in a continuous, sustained, and sequential manner.
5. A larger number of students and a wider audience will be involved. The lives of citizens will be markedly enriched through a DBAE.
6. DBAE will give art education and art a higher status, and the study of art will be regarded as a "serious" subject on a par with other disciplines such as science or math. Art will no longer be considered a "frill" or a "special" subject. DBAE provides an intellectual foundation for art programs, thus gaining the respect of other segments of the school and community.
7. DBAE can be tailored to the educational needs of students in local and regional districts.

8. DBAE provides more rigor and breadth than the "typical" emphasis on "making" and "creating." DBAE goes beyond "hands-on" artmaking activities.
9. DBAE prepares individuals to think in systematic ways. Clark, Day, Greer (1987, p. 138).
10. DBAE develops the potential for "imaginative" thinking.
11. DBAE provides a written/sequential curriculum that can be utilized and evaluated on a district-wide basis.
12. Through a DBAE students will become literate with varying symbol systems.
13. DBAE develops multi-cultural and poly-cultural tolerance.
14. Through a DBAE students will secure insights not possible elsewhere.
15. DBAE will supply evidence that art is necessary and not just a luxury.

B. The following statements are typical of those voicing strong reservations or opposition to a DBAE:

1. The "magic" will be lost.
2. Clearer definitions are needed.
3. Education has to be more than a collection of facts.
4. We must avoid "elitism."
5. Data does not exist to support this type of approach.
6. The scope need to be enlarged. Or . . . the scope needs to be reduced.
7. There is not enough time in a typical art classroom to do all of this . . . the schedule will need to be restructured.
8. Schools cannot and will not supply the necessary resources to maintain a DBAE . . . slides, prints, video, film, etc.
9. DBAE is procrustean.
10. DBAE lacks a solid conceptual base.
11. The content within a DBAE needs to be more comprehensive.
12. DBAE will lead to rigidly and pre-packaged curriculums.
13. DBAE will encourage conformity.
14. There is no teacher input, DBAE is being imposed from the top down.
15. DBAE is too academic, and ignores the "art" in art in favor of "discourse" or "talk about" art.
16. DBAE is a fad.
17. DBAE will destroy the more traditional, effective, and meaningful modes of learning in the arts.
18. DBAE will create a technical meritocracy.

C. The following are typically stated defining characteristics or assertions generated by those with primary involvement in art production. The page numbers refer specifically to those points made by Frederick Spratt in his rationale for art production that appears in the summer issue, 1987, of the Journal of Aesthetic Education. (Those terms or remarks in parentheses are mine, and are utilized for the purpose of delineating a particular domain, or to underscore those points which in my judgement require extended clarification and argument):

1. Art production imbues thought (cognitive domain) with feeling (affective domain).

2. Art production helps one to probe the mysteries of existence.
3. Direct experiencing of creating art leads to certain insights. (Such as?)
4. Through are production one learns about materials, acquires techniques, and gains perceptual skills.
5. Art production develops the imagination through resolution of the ambiguity inherent in the creative process. (?? Note: A personality characteristic of creative individuals is a tolerance for ambiguity.)
6. Production of art develops empathy.
7. Production of art develops familiarity with the rich and complex synthesis of motives that inspire the making of art.
8. Production of art helps in communication of observation and feelings. Encourages expression of strong sentiments . . . joy, despair, love (affective domain). Acts as a means of communication.
9. Art production serves as a counter/or enhancement to verbal language, and is a dominant communication form.
10. Art production develops visual literacy.
11. Through art production "thinking" is molded by direct perception of images. (What mode thinking?)
12. Education in the domain of images is a fundamental need for all students. (We have been saying this for decades!)
13. Pursuit of educational goals (with respect to art production) that are intrinsic to the very art of nature itself. (What is the nature of art? What is the nature of the creative act?) (p. 198)
14. Art production guides human processes . . . thought, perception, feeling, imagination, and action.
15. Art production leads to critical judgements and sensitivity which is necessary in dealing with the complex visual stimuli in the world today, and with the wide array of multi-media statements. (Again, the emphasis is upon communication and visual literacy.)
16. "In the making of art, rational thought processes (my underline) guide critical judgements as artists choose among many alternatives presenting themselves as a work progresses from inception to finish." (p. 199) (Only the rational?)
17. One gains a sensory grasp of color, space, form, activity . . .
18. Art production aids in melding the objective and the subjective.
19. Art involves processes of thought and production. (p. 199) (What kind of thought?)
20. Art production provides keen sensitivity to feelings. (affect) (p. 199)
21. A sense of life is achieved through " . . . the inflections of execution, juxtaposition of forms and images, manipulation of contexts, and other such formal (my underline) and associative devices." (p. 199)
22. Art production will involve two paths . . . abstract/non-representational and figurative/representational.
23. Students will learn a vocabulary of visual forms through art production.
24. Art production develops proficiency with tools and materials.
25. Through DBAE the student learns to join imagination to sensitivity for materials, tools, processes, and techniques.

IV. A CAVEAT AND MODEST DEFENSE OF VIKTOR LOWENFELD:

Implicit and explicit commentary attempting to elucidate the shortcomings of art education over the past thirty years frequently tends toward facile overgeneralization. Obfuscation usually occurs when dogmatic claims are made supporting and advocating a curricular or programmatic direction at the expense of traditional curricular programs.

At some point during the sixties, "creativity" became a dirty word for many art educators. Allan Bloom (1987) observes, "We have become so accustomed to this word that it has no more effect on us than the most banal Fourth of July oratory. As a matter of fact, it has become our Fourth of July oratory" (p. 180). It may in fact, be the case with art educators, that the term has such widespread usage both within and outside of the field of art that it has become meaningless for many of us. However, while I have no reluctance in giving up a "word," I would caution that we do not . . . (Oh, how I hate to use this beaten to death cliche!!) . . . "Throw the baby out with the bath water."

Over the past ten years or so, Viktor Lowenfeld, most directly, has been given a "bum rap" for what has come to be interpreted (more appropriately misinterpreted) in is writings. A colleague has aptly tagged this practice as "Viktor bashing." I have spoken with a number of self-styled Lowenfeld critics at national conferences of NAEA only to find out later that these "critics" have never really read, or at best, have a very narrow understanding of Lowenfeld. The conceptual base and tenets provided by Viktor Lowenfeld have been interpreted or applied, by some art educators or classroom teachers, in ways which he never intended. As one example of the misinterpretations that occur with respect to Lowenfeld, perhaps that which is most obvious, equates a creative approach to the teaching of art with unbridled and free explorations of an endless supply of art materials. Students in these classrooms are permitted, even encouraged, to do anything, willy-nilly, they choose.

Barkan (1962) noted that a perusal of the 1961 issues of School Arts magazine listed articles that dealt with, "Dip-Dribble Sculpture," "Paint and String Art," "Creating with Plaster," "Try Eggshell Mosaics," and others. Barkan also noted that in the current literature of that period one rarely encountered any arguments or doubt concerning these practices (p. 16). Twenty-five years later one can still find the same impoverished suggestions in some of the more popular art activity magazines. Furthermore, at both state and national conferences of the National Art Education Association one finds exhibitors promoting materials or recommending "creative" approaches of dubious value. Yet, not even a whimper of dissent.

As long as parents accept these "things" (I cannot think of a better term), and as long as these "things" can adorn PTA meeting rooms, everyone is happy. During the recent Getty Roundtable in Philadelphia, Kellene Champlain, Director of Art Education, Fulton County Board of Education in Atlanta, Georgia, referred to these objects as a "creditable take home." I have prejoratively referred to these objects in the past as "refrigerator art" (therein lies the function of those little magnets!) . . . or "bunny rabbit art" in an attempt to focus on that which is gimmicky, cutesy, and superficial at best.

Overall, the vast community of art educators have high regard for Viktor Lowenfeld and value his contributions to our field. However, there are common misinterpretations, faulty interpretations, and generalities that appear in literature promoting DBAE. It may also be that what I perceive as a flaw or lapse, simply needs to be stated in a more explicit manner in future literature. Clark, Day, and Greer's (1987) comparative chart involving creative self-expression and DBAE tends to overreach and thus reduce the fundamental role of creative behavior relative to studio-centered activity (p. 134). However, Clark, Day, and Greer do make the point in a footnote that the chart deals with extremes. Nonetheless, an uncritical dismissal and the specifically unstudied texts of those who have provided a sound formative base for art education practice becomes cognitively distorted through this type of reduction.

As one examines Lowenfeld's, Creative and Mental Growth, (1957) 3rd edition, one notes that he deals with motivation (intrinsic/extrinsic), extending the child's frame of reference, providing a basis for an understanding and evaluation of a child's intellectual, emotional, social, perceptual, physical, aesthetic, and creative growth. In the first preface to this book, Lowenfeld stated, "This book is written for art teachers - teachers who teach art, teachers and kindergarten teachers, and all who want not only to appreciate the creative production of children merely from a aesthetic viewpoint but to look behind the doors to see the sources from which their creativity springs. It is written for those who want to understand the mental and emotional development of children. The idealistic concept of the child as an inate artist who has simply to get material and nothing else in order to create has done as much harm to art education as the neglect of a child's creative impulse." (p. v) Viktor Lowenfeld is not quite as one-dimensional as some recent critics make him appear. If one keeps in mind the context in which Lowenfeld was immersed, a struggle away from rigid direction in which each student was driven toward stultifying conformity, to that pole that had at its center the unfolding of the individual. The unfolding creative development of an individual was not left, in Lowenfeld's terms, to "chance" or to "accident."

The philosopher George Santayana's well known admonition concerning the dangers of "ignoring history" may be germane in our current debate on the merits of a DBAE. The history of art education reveals that ideas, philosophies, and curricular practices are woven into the fabric of a particular time, place, special circumstances, the idiosyncratic nature of each individual, and a given context. We have labeled many of these approaches . . . "picture study", "art appreciation", "child-centered curriculum", "aesthetic education", and so forth. While particular strands or textures may extend and become interwoven into the educational weavings of the future, one realistically does not expect a single curricular approach to be "all things" for "all people" for "all time" or to last "forever." Thus we become enmeshed in that which is manifest as an overriding "relativism" as opposed to a never ending search for "universals" and "essences" within art education.

Manuel Barkan (1962) underscores the necessity of understanding the broad background from which we emerge when he notes, "In order to grasp the significance of the transformation of ideas now emerging, it is necessary to recapitulate some of the ideas in our field. A historical perspective is always necessary, because awareness of when and why many current and prevailing ideas came into being sharpens our sensitivity to current signs and signals of changes which are now in progress. (p. 12)

In Concepts In Art And Education, George Pappas (1970) indicates that, "It becomes an almost impossible task to singularly trace the history of any movement in art education without considering the varied sources from which it has developed. The history of art education reflects not only a relationship to general education but also the influences from the social sciences, advances in technology, and the conceptual and visual changes inherent in the art object itself." (p. 1)

Historically, we can agree with Barkan's early concerns relative to an art education that places an exclusive emphases on creativity and the need for a broader base for an education through the visual arts. Lowenfeld was a dominant force and a key individual who established an early formative base for the tremendous proliferation of later studies of creative behavior. The broader base of research into the nature of creativity provides the primary "keys" to "art production" and it is these constituent aspects that must be more clearly explicated in a DBAE program.

V. The "Magic" in Art Production: Retrieving The Baby From The Bath Water:

I am somewhat uncomfortable with the term . . . "art production" although I use it here in the context provided within the literature of DBAE. This reference is too heavily suggestive of training, development of technical proficiency, and the making of objects. I am aware that the Getty Center and most other proponents of a DBAE would agree that such an interpretation is too narrow. I will refer to a "studio-centered" art education, however, I am still dealing with the parent discipline of art production.

An insistent remark that one soon picks up in discussions with studio specialists . . . artists . . . is that "art is magic!" Or, that the "magic" in art will be lost in a DBAE program. Or still, "The magic is in the making of art, not in discourse or talk about art." Specifically, what do artists or art educators mean when they speak of "magic" and art? Can we identify and discuss this "magic?" Can we achieve this "magic" through our teaching? Why is this type of statement uttered more often in the context of a studio setting than elsewhere? When I hear others speak of "magic", I am somewhat reminded of Louie Armstrong's response to a critic who asked him to define jazz; "If you have to ask, you ain't every gonna know!" Most art educators and artists tacitly know what this "magic" in art is about. Others invent neologisms to denote something transcendent in the act of "making" art. Kenneth Beittel, for instance, refers to "arting" a term which is intended to convey a deeper, broader, and more significant meaning than technique alone.

There are two major constituents that emanate from a studio-centered art education that should receive greater emphasis and explication, from my point of view, within a DBAE. These two constituents provide the central critical core out of which the magic in art production occurs. One of these constituents involves "beyond the ordinary" experiences and products, while the other constituent is primarily centered upon those methods and activities that develop divergent thinking and problem solving. Both constituents are interwoven into a highly complex qualitative domain. With respect to sequentially planned curriculum, neither of the two constituents noted above necessarily occur as a result of a single classroom activity. Indeed, these two constituents are more likely to unfold over an extended period of time.

John Anderson (1967) in the Realm Of Art describes an aesthetic response as a step across a threshold away from "ordinary" experience into an extraordinary realm of art. The "magic" that one experiences within a studio setting occurs when as an artist we cross the threshold away from "ordinary" experiences into an "extraordinary creative realm." This means by which we take this step away from ordinary experience and into the extraordinary, qualitative, artistic domain can be found by redirecting our attention to the primary characteristics of the creative act.

A sound understanding of the nature of creativity can inform all of the disciplines that comprise a DBAE approach, particularly that which deals with art production. I would urge careful scrutiny and formulations that ensure that the "divergent" modes of thinking are given as much attention as "convergent" modes of thought. I would seek to ensure that any published "guidelines" for studio-centered activity emphasizes the constituent components of the creative process and encourages creative behavior, namely; fluency, flexibility, originality, elaboration, sensitivity, that which is individualized, non-conforming, playful, and free. The history of art through every period reveals that humans are boundary pushers, and with respect to the more recent turnovers in stylistic trends and manifestos, quite often the destroyers of the traditional order.

The "thinking," "responding," and "processing" that occurs in any phase of human endeavor, particularly that within an art studio is exceedingly complex. Charles Hampden-Turner (1981) has written a fascinating book entitled, Maps Of The Mind: Charts and Concepts of the Mind and its Labyrinths. Hampden-Turner presents sixty maps that illustrate patterns, pictures, and schemata through nine levels to underscore the complexity of the mind and its operations. The maps are visual representations of those constituents that are central to almost all areas of human endeavor and inquiry, and of primary importance to those engaged in the performing and studio-centered arts.

Map 27 presents the "Bisociating Mind" of Arthur Koestler. This map reveals the inventiveness which occurs when two self-consistent but mutually incompatible frames of reference collide. Two or more matrices, or frames of reference are bisociated, in Koestler's terms. The resultant collision creates a fusion between or among the matrices in which a new creation, whole, and a qualitatively different sum of parts emerges. (p. 100) Map 28 illustrates the constituent features of the two cultures controversy through the writings of Getzels, Jackson, and Hudson with the "divergent" stage identified with an arts stereotype, and the "convergent: stage with a science stereotype. (p. 104) Map 29 illustrates the work of Edward DeBono and is broken down into vertical thinking, left hemisphere; and, lateral thinking, right hemisphere. (p. 108) Map 30 represents the constituent features of the work of Frank Barron ad Jay Ogilvy in which the mind is conceptualized into a part wherein the operations include the intuitive, anxiety, doubt, disorder, openness, and another portion wherein the operations move toward order, certainty, the rational, ego-strength, and closure. (p. 112) And, finally J.P. Guilford's structure of the intellect is diagrammed in Map 31 to reveal a complex fusion of operations through cognition, memory, divergent and convergent thinking, systems, and evaluations that are involved in the creative act. (p. 114) Each of the "maps" noted above could be the sole subject of an extensive discussion. This brief summary is presented here on the one hand to encourage a more detailed reading of each map, and disclose some of the primary traits found in that realm of art within which art production is subsumed. Clearly, art production is far more than mere making.

Our expectations, objectives, goals, and ambitions when focused within that parent discipline called art production will be governed in large measure by grade levels, a child's particular developmental level, and a host of other complex factors. The DBAE approach emphasizes a sequential/written curriculum, and within a studio-centered context one can immediately identify some obvious areas of concentration. Relative to some of the aforementioned factors, those teaching in a studio-centered context would most likely offer instruction in principles of design, elements of art, technique, processes, and attempt to enable each individual to hone their powers of discrimination and execution in all facets of art production.

Excellent studio-centered teaching, however, moves "beyond" the traditional categories identified above into other areas of interaction. Indeed, the "art educator" in a studio setting may be considered as the primary factor in enabling or destroying a lesson or a curriculum regardless of the curricular approach followed. In the DBAE context, and in all art education situations, one can envision an "artful teaching of art." The "experience" of the student is crucial to the "magic" of the studio, and a fusion of experience with activity in a meaningful, idiosyncratic manner, requires the greatest artistry an educator can achieve. Fusion of experience and knowledge from the other disciplines connects activity to the real world of art. Hausman (1987) notes, "At its best, effective teaching of art is an artistic and deeply personal endeavor. To be sure such teaching draws upon content derived from studio experience, art history, art criticism, and aesthetics. However, at its core is a more individualized and personalized sense of value." (p. 59)

The argument presented here is not directed at what the Getty Center's proposal for a DBAE includes, but represents an attempt to point to that which seems to be excluded and unclear. Art educators are being offered, through DBAE, what appears to be a holistic approach to an education through art. There is a high degree of "eclecticism" with respect to DBAE, as indeed there is an overriding "electicism" to much of art education in general. Stephen Pepper (1966) observes, "The weakness of an eclecticism is that the features picked out do not work together. There are gaps or congestions at the joints. This is easily understandable when it is realized that the most adequate world hypotheses so far developed are all quite inadequate." (p. 6)

Those who have been involved with art education for any significant period of time understand the cyclical nature of curriculum development and change. Through the literature it often appears that we are sometimes guilty of a "flavor of the month" approach to curricular change and revision. And, while DBAE concerns hold center stage at present, we can rest assured that another act will follow. Just as "creative-self expression" (not my terminology) has become the target across the past two decades, so too may be the fate of the most well-intentioned DBAE curriculum.

Even through the most cursory study of the history of art education one can trace, from a contextualistic perspective, the strands and textures that have led to the present qualitative state of the field of art education. There are many facets of the Getty proposal for a DBAE that are germane to the present context and needs of students in today's society. Further debate and inquiry is necessary with respect to a wide range of issues and questions related to a DBAE. Much of what the Getty Center for Education in the Arts is attempting to achieve is highly commendable and deserves, if not our direct support, at least our attention and informed debate. At present, the more global claims of a DBAE requires that one has, and keeps, the "faith."

The most pressing and primary questions and issues, however, are not necessarily those that deal with the individual or specific bits and pieces of a DBAE, but the need for a more clearly explicated "world view" that supports a DBAE. Still to be answered are the larger questions of "why" a DBAE, and "where" does a DBAE ultimately take the student. A curricular scaffolding that lacks a clearly articulated philosophic foundation will be no more successful in providing access to the qualitative domain of art than past curricular initiatives. And, it is no small undertaking to enable art educators at all levels to gain a conceptual grasp and understanding of the intricacies, sequential linkages, and theoretical bases for a DBAE.

The strands and textures that interweave, blend, fuse, and ultimately result in qualitative excellence are not easily realized. With respect to curricular reform in art education, the best weaving is yet to be.

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CRITICISM TO PRODUCTION: INTERPRETATION, MUSEUMS, AND THE ART STUDIO IN EDUCATION

Robert William Ott

A Rationale for Learning in the Art Studio

The lessons that we have learned throughout history from art works have provided mankind with one of the most essential elements and expressions of civilization that can be available. There is little doubt that art plays a valuable role in society but the question continues to remain debatable as to what role art, and in particular, what role of art production, plays within the education of young people.

We have learned from historians and philosophers that the visual arts provide monumental contributions to our lives. Art is said to express our most profound beliefs and our most cherished values. Art has provided this foundation for generation after generation and for century after century. Indeed, Art is more than a mere record of our civilization as it is today or as it has been in the past. Art can be said to actually celebrate our joy of living.

If we recognize this role of art in our society and support this role with our expressions of appreciation, then it would stand to reason that there should be little confusion over the role of art in the education of learners. Although we value the art works of the past and honor those of the present, it remains difficult for society to take the activity of art production seriously as a priority in the education of children. Some adults are known to view children as people who are merely learning to be adults. Others view children as entities within themselves. Therein lies the debate as to the value of what it is students do whenever they make art in schools and what meaning this activity contributes to the educational systems of our society. The question for the art teacher remains whether the studio art activity is to be considered one which is modeled after the work of artists or one that is to reply upon the perceptions and expressions of the child as the unique artist.

The joy of living students celebrate as artists in a studio art class often seems transitory, evolving, and of course, lacking maturity. It is difficult for many in society to take children's art as seriously as those who teach it would hope that they might do. Nevertheless, students produce unique art in studio art classes in our schools. They are artists unto themselves but they are artists who are immensely impressed and influenced by the art work of others and in particular by what they see of adult art. Today, an education in art assumes a new importance as society realizes even more fully and dramatically than has been done in the past that the visual image is one of the most powerful and meaningful communicators in society. We talk to each other today through a language increasingly characterized, if not dominated, more than every before within the history of mankind, by images (Spratt, 1987). It is the responsibility of the art educator to select appropriate visual content necessary for an effective education within the schools. One of the best places to make this selection is the museum, a source where society collects and cares for what it has and continues to treasure its collection.

The purpose of this paper is to relate the role of art production in the educational program to a viewpoint in which students who make art in the art studio classroom do this best whenever they are guided by viewing and interpretative experiences with original art which society has treasured and preserved in museums and galleries. The premise of this viewpoint is one that implies the unique expressions of learners who make art are those often influenced by other or adult images but possessed and expressed by the learner. An examination will evolve in this paper that concerns the influence of the artistic heritage upon the art studio relating this to the powerful impact that an original work of art has upon the learner as opposed to an oversaturation of a study of art through reproductions. Research will be described displaying a systematic interpretation process of art criticism for understanding original art works. This research conducted with teachers and learners as subjects uses art in galleries and museums. Finally, a case will be made for the effective use of the museum and works of art, crafts, and artifacts within the art studio classroom in which both academic and artistic forms of criticism provide the foundations for art production in the classroom.

Foundations for Artistic Heritages and the Art Studio

Recently the author returned from a sabbatical at the Victoria and Albert Museum in London. For several months a study was conducted at this esteemed museum in which the author researched the current affiliation that the museum has developed with the Royal College of Art. The V & A and the R.C.A. have always epitomized the very foundations of art school and art museum relationships. This configuration composed of the art museum and the art school is the very model of the relationship of institutions of art in society in which art production in the studio are combined with the study of a collection of art housed within a museum. Here was the foundations of art school training, of public education of the arts in society, and of scholarship in art. Here was the largest art library in the world, the largest study collection in the world, as well as the home of the famous Rhodes Scholarships. Here existed the enterprise that has had many direct effects upon the foundations of art education in the United States.

This time, however, the relationship between the museum and the art school was not one of art school training linked with the museum. It does not take long to discover the corridor designed and crafted by the students of Henry Cole (1808-1882) who was the first director of the Victoria and Albert Museum which served these students as they moved directly from studio program in art into the galleries of the museum. The art school accounts for Cole, the chief executive of the Great Exhibition of 1851 who developed the Victoria and Albert to effect all levels of society, were studied for the relationships that were conceived between the art school and the art museum. The documents reflecting this system of art training, brought to the author's reading table with its green glass lamp shade in one of the most impressive art libraries of the world, was a memorable experience. These curriculums revealed Cole as an art educator who reflects a strength that has always been an essential consideration of art education and who related in these early documents that:

> "the museum is intended to be used, and to the utmost extent consistent with the preservation of the articles; and not only used physically, but to be taken about and lectured upon. For my own part, I venture to think that unless museums and galleries are made subservient to purposes of education, they dwindle into very sleepy and useless institutions" (Cole, 1853).

Cole established a foundation in art education for the museum to be not merely a passive or dormant institution in which curators and scholars who know what to look for may find their authority. The museum for Cole was established at the very foundations of art education as an active teaching institution which had useful, suggestive and direct links to the art studio. Although this happened in Europe, it was directly transplanted to the United States. Even the brother of Henry Cole, Charles C. Cole, continued this link when he served in 1870 on the organizing committee for the Metropolitan Museum of Art.

The sabbatical study undertaken over a period of four months examined the current relationship established between the art school and the art museum. The present affiliations of the art school with the art museum was one in which educators from the art school were being trained to educate the public in understanding works of art in the collection in the museum. This time, art educators were actively engaged both with those who produced art in the studio and those who appreciated art in their lives and were developing stimulating art education curriculums which brought together production and appreciation into a similar context through a study of the artistic heritages as viewed from within the collection of the museum.

We may not have the Victoria and Albert Museum in our communities with it's encyclopedic collections and it's monumental libraries but we do have similar institutions, most of which have been modeled after this museum, that exist within our communities. The act of bringing together the art studio and the art from collections in our museums and galleries within our communities forms active, physical, and intellectual, as well as general and specific relationships from which inspirations and meanings can be obtained for expression within the art studio.

The Artistic Heritage as Content for the Art Studio

The present director of the Victoria and Albert Museum, Roy Strong, has remarked that the "true role of the museum is to be a communicator of the cultural heritage and contemporary life that belongs to everyone" (Strong, 1983). The relationship that the museum of art education has with the art studio is one in which collecting, preserving and displaying art in the museum is performed because such objects within the collection of the museum are invested with meaning. In a recently developed art criticism and art appreciation workbook that is designed to compliment current lecture tours, the author remarks that "Museums are where we save objects of significance. We save the things we care about" (Ott, 1986). This workbook for teachers indicates that the objects which are in our museums are, however, just objects. Art works in museums are further explained to be objects which remind us of the ideas that inspired these art works and in so doing we learn and are also inspired.

It is in this knowledge, as seen in art objects in the museum, from which eloquence in thought and expression are derived, that art education may find representative examples which serve to assist students in discovering individual connections between personal modes of thinking and the aesthetic values of mankind. After the official school education of twelve years, and perhaps college, is completed, students seek these lessons throughout their lifetimes in the museums in our communities. Most school age children do not cease their art education upon graduation nor do they necessarily bother with such things as further credits in art after school. In fact, many discover their art education outside of school as well as after school when they turn to the museum as their source of inspiration and aspirations. The art education of school age children needs to provide a foundation to teach the lessons of art available in our museums. This form of art education can continue for a lifetime in the museum and in the studio for the majority of students.

Reproductions of art also teach the lessons of the great works of art and serve as important resources to art curriculums. In an age of "museums without walls" the images available to the art educator through quality reproductions of works of art are endless. We can teach students about the Mona Lisa, Picasso's Guernica, or even Leutze's Washington Crossing the Delaware through quality reproductions of this art work even if we can't get to actually see them in France, in Spain, or in Eastern United States. There is a valuable education in the study of art reproductions from which the concepts from these lessons can be analyzed, conceptualized, and expressed through discussions. Language Arts teachers are fond of calling upon works of art to develop essays for English classes. Often these essays, or practices, lack involvement with the fundamentals of art criticism or even the principles of critical thinking. Such experiences offer little relevancy to art production or to the studio art classroom. The use of art in language art classes should be encouraged, however, but teachers in the elementary schools and the secondary school classrooms need to work more directly with art educators to fully realize the richness of ideas and thinking that forms a work of art. How these ideas and forms are developed within the written work that composes the basis of art criticism is often overlooked.

Technological advances which are developing as a result of progress in the way reproductions and graphics are achieved in the arts suggests that students of art in the near future may be able to walk through a computer-simulation of ancient Rome, or of Victorian London, or even stand before a simulation of the Mona Lisa. Through such advances in technology, students may come to a closer realization of an original work of art or, among other things, come to realize that a painting like the Mona Lisa is not actually the size of the stand-up projection screen in the art classroom nor, for that matter, does it need to be. Technology is proving that it can change the expectations that we have for the way that we see Art as well as the quality and quantity of Art that we will see. In 1975 Charles Eames made a film called "Metropolitan Overview" for New York City and the Metropolitan Museum of Art, which was meant to serve as both a pilot and a proposal for a central guide to the art works on exhibit in the museum's collections. In the film Eames proposed an early format for viewing art in a special central gallery in the museum which was equipped with computer terminals. The technology in this gallery enabled viewers to experience information retrieval, closed circuit television for determining whether galleries were crowded or empty so that people would know when to enter these spaces, and to view clusters of glass-enclosed kiosks containing videotape machines about the art on exhibit in the museum. The video kiosks were to provide actual art lessons on the collections.

The ideas in the Eames film became the basis for the proposed Fine Arts Center of the Annenberg School of Communications. Neither The University of Pennsylvania nor Annenberg were ever able to begin such an enterprise which involved people in looking at art and communicating through art. The final plan also included a center which was to contain an auditorium for film and video projections, smaller rooms for screenings and seminars, and a square room for 3-D projections with swivel chairs for viewing art images which surrounded the students. A library of visual electronics materials and an exhibition area were also to be included. Although this center sounds a bit "Disney World" or "Expo" in its concept, the plans serve to illustrate that technology is rapidly changing the way in which we see images and will eventually affect the way in which we also see images of works of art. Students in the future hold expectations about looking at images that translate to looking at images of art works as well, they may never have been considered in a process in which art teachers base studies of art in school curriculums solely upon reproduction of art works on paper or in two dimensions.

Whatever the vehicle for responding may be, nothing that technology may develop, or presently offers, can compete with the richness of an original work of art. Perhaps the world's greatest masterpieces cannot be studied at a museum in the immediate neighborhood; perhaps there may not even be a museum or gallery in existence within a particular region. Such limitations do not, however, prevent the study of art as a natural relationship between the perception of original art, critical thinking about actual works of art, and the original production of art to transpire within the classroom. Objects in the nearby community that can be identified to contain aesthetic and artistic meaning, can also become sources and reference points for the studio. What must necessarily occur is a process of critical inquiry about art that becomes essential to instruction within the art studio.

Making Criticism Crucial to the Art Studio

When students are exposed to original works of art these art objects challenge their powers of observation and offer knowledge for art production in the art studio classroom. The visually oriented world, in which we all live, can become an active element of the art studio classroom through perception, analysis, imagination, art expression and production. Observation is the basis of all inquiry, that of the scientific world as well as the artistic world. Students who observe art in galleries and museums are engaged in artistic inquiry which has a primary role within the art studio program.

Art Education has often taken for granted that a systematic process for teaching looking, observing, thinking, and artistic inquiry about works of art is a necessary ingredient and needs formal instruction within a total studio program. Often considered a result of a student's natural motivation to produce art, or totally ignored for the sake of a teacher's problem solving approach to art, many students never have the opportunity to view original works of art or for that matter to meet an actual productive artist during their school years. Everything in their lives often becomes either overly structured for a teacher-desired solution, or is so artificial as to be totally vicarious in nature. Hence art production is also superficial and often doubtful as to its educational value.

The process for relating the perceptions and understandings about art to the production of art needs to begin in the student's early years and needs to be a systematic process directly related to the art studio classroom where it will realize conception and expression. We should not have difficulty with teaching a systematics process for viewing art as students encounter objects, many of which have artistic merit, from childhood onwards. A child will display great delight in the mobile over the crib, the "Big Bird" yellow

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stuffed toy which tells stories and moves its beautiful orange beak and bulging blue eyes. Older children show a preference for objects which have a definite use to them but also are highly appealing for their aesthetic qualities. Bicycles, stereo sets, and even cars become objects of aesthetic delight. We must also consider the fact that there are objects which we call "adult toys" which have considerable appeal and are treasured by those who come to know and appreciate them. What is lacking from this scenario is that our system of education in the schools has not provided learners with a means for learning to look at objects not particularly for the materialistic value of the object, but for the excellence and quality of its aesthetic values. At best we try to teach students to read in our schools and this accomplishment, in all its levels of achievement or lack of achievement, is the one skill they bring whenever they view objects in the gallery. Research in viewer behaviors in galleries and museums indicates that the average person looks at a work of art on exhibit for approximately two minutes before moving on to the next object. Most of this time spent before the original work is absorbed with the activity of reading the label displayed near the art work.

The education of the viewer and the learner as art critic is sadly neglected in our schools. The student in the art studio also possesses this limited reserve of art knowledge from which to develop imaginative and creative solutions to art production due to this neglect. As an individual in the process of maturing, the student has only "the self" and perhaps the "phenomenon of nature" to choose as sources for art production. It is unjust for an individual faced with the problems involved in growing-up, or even unexposed to the wonders of the natural world, to be forced to use only these domains for the production of art in the studio classroom. The entire world of art and the entire artistic heritage of mankind has not been made accessible to such a student.

The definition of a good teacher as one who makes things accessible is a defendable position to assume in contemporary education. An art teacher who does not teach students to perceive art, to develop powers for critical thinking about art, and to acquire knowledge about works of art through a systematic learning process is sadly neglecting the aesthetic growth of students. Teachers cannot expect to realize high achievements within the art studio without this element of art education. Aesthetic growth is the organization of our thinking abilities, the development of our perceptual abilities and the understanding or relationship of our emotional abilities toward our achievements. Aesthetic growth and art production go hand-in-hand and find fulfillment when developed through art criticism.

Transformation and the Art Studio

Teaching art criticism and artistic heritages within the art studio presents art education with a current need to consider the art curriculum as one that models itself from the art disciplines proposed as being those of art criticism, or what the professional art critic does; art production, or what the artist does; art history, or what the historian does; aesthetics, or what the philosopher does. We often tend to select certain critics, artists, historians, and philosophers to fit the concepts of what we believe important to be learned when developing such curriculums. There are actually cases in which art educators comment on what it is that the student must do to fulfill these qualifications: what, for example, so-and-so critic does, what a particular artist does, etc. Critics and artists are selected to fulfill a philosophical approach for learning art devised by the art educator in almost the same manner that the art historian has been accused of selecting works of art to illustrate a specific concept. Both are in need of justifying rationale and both often have difficulty in providing this justification.

Modeling after the adult are work or the art disciplines in current society serves to bring students into contact with the realm of actual world of art but such modeling continues to present a fragmented viewpoint as to what art knowledge can be or can provide for any individual. Often the student, under the modeling from disciplines approach, is asked to perform in the manner of what five professionals would actually do separately in the real art world. The fact that the art curriculum must meet the needs of students who are individuals and are a single entity, at best, in the world is often forgotten.

An alternative model is possible in art education It is a model which places the integration of knowledge about art as a priority for instruction within the art studio. It is a model which is described in this paper and is the concern of this paper. It is a model which combines art criticism with the production of art to form not separate documents, written or visual, regarding a work of art but has as its objective the act of transformation. A transformation is viewed as a creative interpretation that is expressed or disclosed by the student in the art studio classroom.

The process of transformation promotes the integration of the concepts inherent in aesthetics, art history, and art criticism. When the student is involved in the act of translation, the student does not copy or report something but creates a new form based upon perceptions and understandings that are derived from the original art form. The art production that results acquires new meaning for the student through such an integrated approach. Central to the act of learning is the aesthetic growth of the individual employed and expressed in the art studio. "Not values and judgments but instincts and inclinations and the needs which correspond to them are primary" (Hauser, 1982). Such an emphasis places the focus of art education upon the learner with care and concern as to the content of what is to be learned, and the quality of the expression of this learning.

According to the theories of Arnold Hauser, a German art historian and philosopher who is concerned with the realms and forms of art and social expressions in society, critics are the professional representatives of mediation and look at art for its meaningfulness and quality. Therefore, when a student is involved in the act of criticism the student is involved with becoming aware of, and formulating, feelings and perceptions about a work of art. The act of critical analysis attempts to correct the superficial, indistinct, or inadequate interpretation of a work of art and promotes a transformation from a student's translation.

Transformation within the art studio takes place whenever the student is a mediator or catalyst between the art work and the art production which will be undertaken within the studio. There are two recognizable forms of art criticism. It is important to make the distinctions of these two forms clear so that the model employed in this paper is delineated as one that is concerned with criticism which is meant to inform and orient or to draw attention to art works on exhibition for the purposes of developing this awareness within the artistic process. This form of criticism can be said to be more artistic in nature as opposed to other forms of criticism which are more academic in nature. The academic form of criticism is often viewed as that in which the transformation that exists is one which leads to writing or a literary form as the culmination of the experience. The artistic form of criticism leads to another work of art or another art object. Oscar Wilde once remarked that it is the artist as critic who invents the innumerable meanings of beauty. One does not become converted by criticism whenever one produces art. Criticism which is extrinsic or that addresses the artist with objections, advice, and directions is often superfluous and has little effect upon the artistic process. The production of art which fosters the invention of beauty in all its shapes, forms, and meanings calls upon criticism to determine that which is significant, special or original about works of art. Criticism need not be solely concerned with a doctrine or written essay; nor need criticism be concerned with a final and formal judgment as the outcome of such an experience. Criticism may lead directly to disclosure and as such may find expression in art production.

Systematic Interpretation and the Art Studio

The set of concepts offered in the system of interpretation, within the process entitled Image Watching, provides students, as well as the art teachers, with a network or an armature for critical understanding. Image Watching is not meant to be an exhaustive system of interpretation nor does it claim rigidity in the process that it advocates. Rather, Image Watching is meant as an approach to the critical process which offers the potential relationships between the critical and the creative elements of the art studio. The principle factor prevalent regarding the network or armature suggested in this system is that this process produces a distinctive mode of artistic interest which forms a bond or integrates with art production.

The research concerning the development of this system as an effective art teaching model for the studio art classroom has been field tested over a five-year period with students enrolled in art teacher preparation programs, with children ranging from 5 to 16 years of age, and with advanced scholars of art education at The Pennsylvania State University. The system has further realized testing with practicing art teachers, as well as language arts teachers and museum educators, to provide data which supports the use of the system in the art classroom as well as in the gallery or the museum. This data and the actual system of interpretation, have been shared with art and museum educators in professional conferences throughout several states in the United States, throughout several provinces in Canada, and in several Western European countries. In all situations the system has illuminated the fact that differences as well as commonalities make art education a unique form of education among these various settings. These differences, however, are not so pronounced that they drastically widen gulfs and chasms among the profession, for there is a common rationale and need for teaching artistic and cultural heritages through viewing works of art which has a relationship to the art studio (Ott, 1984). In all cases, original works of art in art museums or artifacts that are found in the community that can withstand the system have been used within the process for researching the effectiveness of the model. Through these attempts to apply the system, there has not been a limitation to the capacity to return and to criticize the system. Continuous revision has served to refine the system or as Podro, the critical historian, relates when commenting upon researching and developing critical systems:

> "We an perfectly well test out a viewpoint and reconstruct it, bring out the latent ambiguities of its assumptions or the inadequacy of its scope. What is needed is that we should be able to both grasp the point of the enterprise and to observe the objects with which it is concerned. (Podro, 1982)

The system of Image Watching evolved from the initial theories of criticism of the philosopher R.G. Collingwood. The recent viewpoints of the art educator, Edmund Feldman, concerning critical inquiry for art education has had considerable impact on the system. Unlike the Feldman theory, the categories in the system of Image Watching differ both in the number and nature of the categories within the system. Image Watching follows from a process within the system termed Thought Watching. This process presupposes that viewers who will be engaged in the processes of Image Watching will be involved in episodes of focusing or readiness in which students become centered, attentive, and prepared to perform within the system. The student becomes the "authentic self" as a viewer of art works within the Thought Watching stage and participants in the atmosphere and conditions of viewing.

Like most of the performing arts, such as in theatre, dance, or in music, this process constitutes a warm-up period or a readiness exercise. Usually short in duration, Thought Watching prepares learners for performing the actions of perceiving and comprehending the art works on exhibition. Theatre games to sharpen skills in perception, episodes designed to heighten motivation for participation, musical scores selected to develop an atmosphere or mood, movement experiences which increase sensory responses, poetry selected to increase sensitivity, dialogue and readings, all become acceptable art forms which may be employed in Thought Watching. For the student this experience provides strong motivation for involvement in the mediative experience of viewing. Itten, the color theorist of the Bauhaus movement, developed such episodes within his teaching style which also served to provide exercises which aimed at liberating the creative potential dormant within students. Itten often asked students to engage in a form of Thought Watching before his technical classes involved with the theories of color. In these experiences, Itten would provide time, within these studio classes, for students at the Bauhaus to exercise their bodies and minds by physical movements, controlled breathing, and through meditation practices. Taken seriously by art teachers and practiced faithfully by students, Thought Watching episodes preceding the use of the categories of the system of Image Watching offers a natural process for the beginning of the viewing experience. For the teacher planning such an event, it is often necessary to review the system of Image Watching before selecting the most natural form of Thought Watching that will provide the atmosphere most conducive to developing motivation for the more conceptual stage of Image Watching within the system.

Once prepared, students view works with intensity. Research has found that this system holds the attention of viewers, and in particular those young in age or those lacking formal art training, for a study period of approximately one hour per art work. The model asks for and provides for a system of study in which art works are considered in depth and far beyond the usual two minutes that viewers normally spend viewing art. The system is one which links to the art studio to provide a system for the culmination and artistic expression of the individual. It is best suited to students whose total learning activities are designed towards a holistic approach to art education rather than a focus based upon a single isolated project learning domain, or event.

The Categories of Systematic Interpretation

Five categories compose the interpretation system providing a direct method which leads to art production. These categories are titled in the ongoing action of expressive mode of the word and are known as describing, anlayzing, intepreting, funding, and disclosing. Each category follows a logical order which, when combined with the preparation stage of Thought Watching, provides a complete and integrated perceptual, conceptual, and interpretative art criticism system generating knowledge for the student from the discipline of art which in turn is expressed in the art production transpiring within the art studio.

The category of describing asks students to perceive the art work under study first as a work of art before engaging in additional forms of viewing. In other words, describing lets art speak first to the individual. The research conducted with art teachers has found that this category is the one category in the system that art teachers tend to provide less emphasis upon. Describing is often passed by too quickly in order to progress to a more conceptual category. One supposition that may account for this action is that the art teacher is so highly trained in the act of perceiving that there may be a natural assumption made on behalf of the art teacher that all viewers can see and understand as instantaneously. In the describing category students make an inventory of a list of all that is actually perceived in the art work.

The analysis stage is a category of importance for the art teacher as well as the art student. Given the placement of the stage within the system, following readiness and perception, there exists a motivation for inquiry into how the art work was executed which the analyzing category provides. The elements of design are of ten studied at this stage to evolve an understanding of the form and composition of the art work. Ideas of the artist are explored as part of this category as well as the application or use of the art materials that have been employed to produce the work. Such scrutiny, combined with the preparation and perception categories, permits a sensitive involvement of the elements composing the visual art work begin studied at this stage.

Often labeled the most creative stage by those who have participated in the research conducted on this system, the interpreting category has been shown to be usually well conducted by art teachers applying this system but it has proven awkward for the general teacher. The supposition arising from this data indicates that the art teacher often has experience and training to accommodate a number of creative ideas or responses from students at any given time. Sometimes these responses are deviant in nature but are managed in one episode and directed towards positive culminations. There have been situations within the field testing of the system in which classroom teachers have flatly refused to engage in the interpreting category of the system, relating that they could not handle the various responses emerging from a group of students. Interpreting provides for these personal responses from students particularly concerning how students or viewers feel about the art work that they are exploring.

Funding adds a category to the system not often found in other processes for systematic interpretation of art works. This is an area where the student's act of interpreting is funded with additional knowledge available from art history or from art critics concerning the art work. The art teacher during this category, or the more advanced student, is requested to research the art work in order to add additional facts to perceptions and interpretations which have developed at this point in the system. Exhibition catalogues, an academic publication often overlooked for its content by the student or the teacher, is an excellent source of knowledge about the art works available in the museum or gallery. There were many participants involved in the research of the system over a period of time who came to respect exhibition catalogues and to prefer these over textbooks because textbooks were often perceived as books written to sell to a general audience while the catalogue was seen as a document which is one of the few publications remaining which could be entirely devoted to scholarship concerning a work of art.

Art teachers working within the framework of the category of funding have also produced many interesting variations upon the notion of adding art knowledge to the students' bank of understandings about art which underlies the rationale as a basis for the inclusion of the category in the system. Some art teachers did not always consider that the lecture method remained effective for students. Others did not believe that the gallery should be used as a lecture hall. Still others found that a lecture approach did contain an effective educational method. What was agreed upon was the fact that students involved in this system were highly motivated to acquiring more art knowledge and factual information about the art work at this stage within the system whatever the process of delivery prevailed. The system provided the means towards motivating students to seek out and to retain more art history and factual knowledge about works of art through participation in the process.

Numerous variations have emerged from field testing the category of funding in the system. These range from those which hold back the name or title of the painting and the iconography of the painting to reveal it at this point; others were those which referred directly to quotations from literary sources, the intent of which was to provide validity and confirmation to student interpretations. In addition, some variations developed episodes in which during the process of viewing art works the inclusion of the actual artist was included in the system and participated in the categories of the system with the students. In these episodes, effective variations produced an effective process of funding the student's bank of knowledge about the art work as well as providing another viewpoint for the use of the artist-in-residence within learning activity of the art studio.

All categories in the system culminate in the disclosing category in which students have the opportunity to reveal knowledge and understandings about art through an act of artistic expression. As related earlier, other forms of academic approaches to art criticism often realize this is the production of a written or literary work about the art that has been viewed. To reemphasize this point, the artistic form of art criticism which is seen in the disclosing category of this system of interpretation, disclosing becomes a expression--not a judgment. The expression of disclosing is revealed in an artistic form or a transformation. A new form of art work is created by the student which has been inspired from the student's self, the student's knowledge about art which has been acquired through use of the system in the gallery or in the museum, and finally, by the student's understandings, perceptions, and appreciations of art that serves to motivate quality expression art production in the studio.

Conclusions and Adaptations

The system of Thought and Image Watching can be achieved at two levels. The first approach uses the system as one that fosters verbal interaction by following the categories of the system. This approach places the art teacher as a catalyst between the art works, the artists, and the students. The second approach is to use the system by employing a teacher-designed gallery sketchbook prepared to enable students to participate in the categories of the system in a more individualized or self-study manner.

Gallery sketchbooks, sometimes called workbooks or quiz sheets, were shown in the research that has been conducted to be one of the most effective uses of the interpretation process. These sketchbooks provided both visual and verbal resources for later achievements in the art studio. Older or more advanced students were given the gallery sketchbooks and visited exhibitions to acquire are knowledge on their own time and at their own pace. Thus, the problems of providing field trips to museums by the school districts were circumvented. Younger students were either directed to the gallery by the art teacher or were given gallery sketchbooks to use at their own time and also at their own time and also at their own pace. Visitations by younger children when not accompanied by the art teacher were usually done with the assistance of parents or relatives so that the acquisition of art knowledge through the gallery sketchbook became more of a family learning situation than was often the case with the older students. It was not uncommon for either the younger students or the older students to attend the galleries in small groups with both a social and academic rationale as the basis of the visits. In this case, younger students attending with family members, the inspiration and leadership for the participation by other members of the family came from the younger student. Students who were exposed to this format of the system through the art teacher-designed gallery sketchbooks responded with more depth and understanding than could be acquired in a group discussion before works of art using the categories of the system in the galleries. Although there was less sharing of perceptions and ideas in the verbal form of the system, art teachers believed that the gallery sketchbook was a more realistic way to teach students how to learn from looking at art. The sketchbook permitted independent or small group viewing rather than mass education and was more indicative of the actions inherent in lifelong learning in art or whenever adults viewed art or inquired about artistic achievements in exhibitions or in museums.

Gallery sketchbooks used in the episodes of the system were designed from studies of museum education workbooks produced in over one hundred and twenty museums in eight different countries. Qualities of similarities and differences within the total collection of workbooks that were surveyed were stressed with emphasis placed upon specific qualities that became sketchbook standards. Characteristics of clear and precise graphics, which included the use of simple yet effective graphic design as well as the use of print-like forms for lettering and effective composition, were seen as a priority. Gallery sketchbooks need to be well designed and presented in an artistic manner in order to serve as a vehicle which intends to elicit aesthetic responses from students. In other words, it was found that quality aesthetic and sensitive responses from students can only exist if the media for the response is in itself aesthetic.

Gallery sketchbooks were effective when they did not resemble tests, workbooks, or quiz sheets. The sketchbook format was found to be a desirable approach in the system. The space or pages, however, in the sketchbook were teacher directed, sometimes open-ended but definitely teacher structured. The art teacher posed the questions and designed the space for the responses. Questions were created at three levels, consisting of factual level questions, conceptual level questions, and contextual level questions (Jones and Ott, 1983). The factual level questions were found to be the lowest level of questions that were used in the sketchbooks, while contextual or expressive and creative response questions were the most honored.

Many questions on various pages in the sketchbooks were designed in a game-like manner often using devices like crossword puzzles and wordfind layouts to develop factual knowledge. Drawing was considered visual notetaking in the museums and considerable space was given over in the sketchbooks for viewing episodes to be recorded. Teachers often provided empty frames on a page that needed a visual solution to complete the responses. All drawing episodes were also done within the framework of the categories of the system so that the dimensions of the art learning transpiring would be held within reason. Attention was focused and directed within the gallery sketchbook and often art materials were included with the sketchbook in order to begin initial responses to an artistic problem that was to be developed in depth in the studio. These materials included the standard drawing materials of pencils, markers, and crayons, but in some cases wire was attached to small blocks of wood that were housed in an envelope within the sketchbook so that when the student arrived at a category in which teacher desired a response that was more creative in nature, the student was asked to remove the block of wood and translate the line of an object within a painting by bending the wire to form the drawing in space. Wire at times was also used to design jewelry for persons viewed in portraits that presented a particular character in a painting. Many variations thus existed in the art materials actually used in the gallery sketchbooks. Sketchbooks were so designed that often they did not resemble traditional books in the formats that were employed, but were boxes with cards or pages of foldout forms that in themselves were works of art.

The system of interpretation, Thought and Image Watching, which has been developed for teaching art criticism and aesthetics, has shown to hold links for effecting teaching in the art studio. The system reveals an effective process which draws upon the discipline of art, finding its fulfillment in the use of actual art works on exhibition in the gallery or in the museum. Learning from art in this system provides depth and knowledge about art which students can possess and serves to motivate expression and conception of quality in the studio art classroom.

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ART CRITICISM AS A STUDIO LANGUAGE

Peter Traugott

The teaching of studio art at the college level is a mysterious process--as mysterious perhaps as the artistic process itself. I know of no other professional training which embraces such a wide spectrum of educational approach and student accomplishment. Often I'm asked "How can you teach something as subjective (personal, mysterious) as art," and one has but to glance through this month's art publications to understand the questioner's concern. What is really being asked is "How an you evaluate....art," and it is around that issue the education in the visual arts revolves.

Glittering Generalities

Teaching and evaluation go hand-in-hand. To teach, something must be conveyed from one person to another. In the study of drawing, for example, this could be technical information (the difference between vine and compressed charcoal), perceptual information (the use of negative shapes to measure proportion), or formal information (the choice of a horizontal or vertical format to influence the viewer's perception of the artwork). In each case, the teacher should be able to discern that information was understood and made useful to the student--in the student's writing and speaking, and especially in the student's artwork. This assessment of communication and its application should be made by both the teacher and the student during classroom interaction, with educational benefit to both. If the lesson is on a topic as specific as linear perspective, which is considered a basic artistic concept, the student's relative mastery of that concept is easy to discern in his/her art. Either the converging parallels meet on the horizon, or they don't. If, on the other hand, a student has chosen a horizontal picture plane (or landscape format) over a vertical picture plane (or portrait format) for a particular drawing, the wisdom of that choice may not be so readily apparent.

The operative word here is "specific." In art, as in life, the more specific one is about a goal, the more easily that goal is obtained. There are two reasons for this. First, a specific goal is one held easily in the front of the mind against which choices can be readily measured. Secondly, the progress toward a specific goal can be more realistically gauged. For example, the process of becoming "a better artist" is aided by the student recognizing that he/she needs more work with the figure and then especially, and even more specifically, with proportion. The student must develop a vocabulary of terms referring to techniques and concepts which constitute the fundamental weave in the fabric of art--and, so, art education. Without this language of specificity it is difficult to recognize and address even a single concept--and words of art contain multitudes, all working in concert and each demanding a separate decision by the artist.

Art today is often taught through a stupefying gauze of glittering generalities. Students are told that their art work works, doesn't work, needs work or that the composition is weak (not why) or to experiment without being told that experimentation is information gathering, not an end in itself. Too often "express yourself" takes the place of "communicate something." This blurring of specifics in the teaching of studio arts stands in sharp contrast to the rigorous programs of the art academies of a century ago. What society at that time accepted as art was well defined, which made the educational needs of a future practitioner relatively easy to determine and design. For the last one hundred years, however, the boundaries which define art have become increasingly elastic, embracing in turn impressionism, fauvism, cubism, dada, surrealism, abstract expressionism, pop, op, conceptual and performance arts. The art world has become a theatre of experimentation. It's very essence is an absence of definition. If it is true that educational philosophy is directly tied to society's interests, how and toward what do we direct the student in the studio?

Brass Tacks

There are two educational approaches, opposite extremes actually, which address this problem with some ease. Students are required by some teachers to take a narrow approach to art making--process and content ("Do it my way"). On the other side of the philosophical coin there are teachers who direct students with very few guidelines ("Do it your way"). Evaluation in both instances is relatively simple. In the "Do it my way" classroom, which is a first cousin to the academies of the 19th century, the student work is compared to the aesthetic model presented and its fidelity measured. The evaluatory criteria in a "Do it your way" classroom is often so vague or flexible that little real evaluation can take place.

There is a third approach to teaching studio art which exists somewhere between the creatively repressive "my way" approach and the anarchy of the "your way" advocates. It is a teaching method which encourages use of the imagination within a prescribed set of guidelines--guidelines which are consistent and pertinent because they address formal issues which occur in virtually every two-dimensional work of art.

I have titled this paper "Art Criticism as a Studio Language" because I ask my studio students to approach art-making in much the same way that students of art criticism approach art-understanding--analysis and interpretation based on specifics. The semester for my studio classes begins with the introduction of the Concepts/Issues Vocabulary List (Appendix A) and discussion, expectations, and evaluation are centered around it. To reinforce the meanings and importance of the vocabulary terms, the class spends a week engaged in a role-playing lesson I call "slide-jurying." It is an identification and analysis exercise similar to my demonstration at the King's Gap Art Education Symposium III using a slide of a work by Charles Schmidt (Appendix B). The students are asked to imagine that they are art experts who have been engaged as consultants by a collector. Their job is to select, from slides, one out of ten works of art (unknown works by anonymous professionals) for purchase. This jury is convened in two consecutive three-hour studios with one slide chosen as "most successful work of art" at each meeting. The second meeting is culminated with a run-off between the first choice from the first viewing and the first choice from the second. During the jurying:

1. I direct the discussion back to the vocabulary while withholding any opinions.

2. The students are encouraged to use the vocabulary in their speaking (and, so, in their thinking). They are asked to be specific in their analysis interpretation and evaluation.

3. The students are encouraged to recognize and use more sophisticated criteria than subject preference when evaluating art.

4. The students are encouraged to voice their opinions, which are developed from a system of specific criteria that can be applied to all two-dimensional work, whether another artist's or their own.

5. The students are given the opportunity to practice the perceptual, conceptual, and verbal skills needed for interclass, critiques, without the inhibiting reluctance to criticize the work of fellow classmates.

6. The students are exposed to, and encouraged to borrow from (not copy), a variety of images which give them an historical perspective on their own studio activities, introduce them to new media or combinations of media and expose them to imagery, artistic styles, and solutions to visual problems.

7. The students learn how to understand art as well as how to make it.

What is particularly exciting about this approach to education in the studio is that it provides the student with a shopping list of visual problems while providing latitude for creative problem solving. The student soon learns that each element listed in Appendix A will exist in their artwork, with or without their conscious choice to include it. If the student doesn't recognize, and make a decision about, each of these issues, he/she cannot be considered to truly be in control of his/her artwork. Ideally, as when one learns to drive, most of these specific issues, through thoughtful practice, can begin to operate at the intuitive level. The intricacies of clutch - brake - accelerator - shift pattern (in relationship), so complicated for beginning drivers, soon become second nature--they become intuitive--allowing the driver to concentrate on other things. Likewise, the studio artist spends his/her pushing artistic concerns into the intuitive realm through experience and mastery so the conscious mind can concern itself with progressively more sophisticated problems and solutions. The fine artist never really learns to drive.

Conclusion

The prospect of facing a roomfull of freshmen drawing students who have enjoyed instruction in Aesthetics, Art Criticism, Art History and Art-Making is a exciting one for me. It seems that courses of study in public schools are designed, in various combinations and to varying degrees, to prepare students to be functioning members of society (the tree R's), as career preparation (college prep., machine shop), and to add to the quality of life (the arts). Today I face freshmen who have had little to a lot of experience making "art," but Art, the understanding of Art, the appreciation of Art is missing from their lives. For most, art is purely an activity. There is no reason why adolescents can't be introduced to the complexities of art--history, theory, and practice. Many will not choose art as a career from an informed understanding of what that commitment involves--and, hopefully, whose who do pursue art into college will do so for the same educated reasons. High school students should probably make art objects to support what they are learning about aesthetics, criticism and art history--not the reverse. DBAE can insure that society and the visual arts are properly introduced. The ensuing relationship will be a benefit to all.

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1. Appendix A: Vocabulary List of Concepts/Issues Existing in All Two-Dimensional Works of Art

2. Appendix B: Reproduction of a graphite drawing by Charles Schmidt, Professor of Painting and Drawing, Tyler School of Art, Temple University, Philadelphia, Pennsylvania.

APPENDIX A

CONCEPTS/ISSUES EXISTING IN ALL TWO-DIMENSIONAL WORKS OF ART

IDEA (artist) Intellectual/emotional

STATEMENT (perceiver)

format
scale
media

Composition
1. placement of objects/point of view (high/low, close/distant)
2. adjustment of emphasis for idea, space, contrast, etc. (figure ground relationship)

Light (direct/indirect)

Space (front/mid/deep)

Graphic Quality (atmosphere, mood) media

Quality of Expression (emphatic/subtle) (provocative/evocative)

Title

Craftsmanship/Technique

Relationships

Visual Priorities

Tension/Contrast

Simultaneous Contrast

A FEW IMPERTINENT QUESTIONS ABOUT OUR AND OTHER'S ROLES IN THE STUDIO CLASSROOM

Thomas D. Ritenbaugh

At Penn State, I live in an apartment area essentially reserved for graduate students and located on the site of the infamous Nittany Housing area. They were quonset-hut style housing built following World War II as temporary residences for the influx of GI Bill students returning to college. The campus was smaller than; the Nittany dormitories were far removed from the main area of campus and adjacent to many of the University's agricultural facilities. Now, however, the Nittany area no longer seems distant from the hub of campus activities.

Within the past few years, the Nittany dormitories have been torn down. They have been replaced by the Nittany Apartments, pleasant, reasonably priced--and right next to the chicken coops.

My point in telling you this long story about my living conditions is this: As long as I remain in the air-conditioned, sound-conditioned, relatively comfortable apartment, the chicken coops play one role in my life. They may be considered a pleasant, distant abstraction. Even the occasional crowing of a rooster may suggest the illusion of a pleasant, idyllic, bucolic serenity and can add an aesthetic dimension to life in the Nittany Apartments.

But when I leave the apartment heading out to class (of if I choose to open the windows on a balmy day) the chicken coops assume a different role in my life. Every trip to and from the apartment is a remarkable sensory experience. It has become our accustomed practice to comment daily on such natural phenomena as the direction and speed of the wind or the effects of season and humidity on olfactory sensation.

It occurs to me to ask what, if any, symbolism is involved in placing graduate students in the middle of the chicken coops. Perhaps it involves some academic rite of passage.

A parallel can be drawn for the difference between direct and indirect perception of the studio classroom. If we separate ourselves from the studio classroom, we can conjure up an image that is often very different from the one that we hold while we are there. Asked to describe what we and our students do there, we can produce one kind of verbal portrait, perhaps a naturalistic one. Asked to explain what we and our students do there, we can invoke another, perhaps more abstract. Asked to justify what we and our students do in the studio classroom produces yet another word picture, probably non-objective.

What role does the studio classroom play in our lives? What roles to the various actors play there?

My purpose in presenting this paper is to raise some questions. These are queries about the roles that we and our students assume when we are involved in studio practice in the classroom and the role of the studio classroom in our lives. I intend also to raise some questions about other aspects of the situation in which we now find ourselves faced with new roles, new requirements and new problems.

So much of theory and practice in the classroom relates back to Bruner's (1960) notion of the spiral curriculum and his model of the child emulating specific behaviors of role model adults as a means for acquiring the knowledge and skills of any of the disciplines which can be called the subject matter of education. Irrespective of the philosophical differences between the child-centered curriculum focus which has been a long-lived mainstay of the art education curriculum for quite a long time, and the efforts at the gradual inclusion of the discipline-focused curriculum in our schools, much of our classroom practice in all curricular areas has been related to Bruner's model.

As an example of one educator's efforts at dealing with these phenomena, I refer back to a paper delivered at the Pennsylvania Symposium on Art Education, Aesthetics, and Art Criticism at this location in May 1986. In dealing with the esoterica of the field of aesthetics, Russell discusses the differences between role playing and emulating--with reference to aesthetics as both a means to learning and a focus of learning. In this case the aesthetician is "a specialist who serves art education as a prototype on which to model student behavior." (Russell, 1986) The objective in emulation, according to Russell, is "to achieve at some indefinite, future date capacities and means equal to or approaching equality with capacities and means associated historically with the aesthetician." On the other hand, role playing is a particular activity or performance with other-imposed prescriptions and intents; it has a natural beginning and end as determined by the teacher. While it is possible and even probable that both may occur within the same period of time, role playing is educationally more manageable.

This schema has traditionally been thought to be applied to the studio segment of art education. Students role play and emulate the behaviors of studio artists. I think that many of us believe that that is what it and we are all about.

If we assume that much of what takes place in the art education studio is based in this kind of thinking, it does raise some questions that on surface may seem silly but which are still worth asking.

We need to know if the assumption is sound. If it is, we need to ask which artist roles are models worthy of students' emulation on role playing.

Let's use Feldman's (1982) categories of artists because they are convenient and known:

The Shaman
Child Artists and Naive Artists
Peasant and Folk Artists
The Classical Artisan
The Medieval Guildsman
The Renaissance Genius
The Revolutionary Artist
The Bohemien Artist
The Illustrator
The Industrial Designer
The Gallery Idol

Anyone who has been teaching for more than a few years has had at least one "wannabe" show up in most of these categories, although there hasn't been much call for shamanism lately.

I suspect that in the case of children, they are emulating other children. They are learning about artistic behavior by observing and mimicking one another. But at some point in a child's art education, the emulation and role playing of other types of artists edge into the focus of art education. In fact, don't we as artist-educators encourage various types of artist/artistic behaviors in our studio classrooms even for very young children?

Does the art educator select one artist type or particular artist types? If so, why and how does this occur? What is the basis for selection?

Or does the art educator create some other artist model, perhaps one not on Feldman's list? Is this the place of the so-called "school artist"? (Efland, 1983) Or is the artist model that we think we are providing for emulation in our classrooms a synthesis of many categories and behaviors? That is an interesting process on which to speculate. How does that happen? What are the characteristics of the artist role that we choose to accept/allow/invite/encourage (or their obverses: not accept/disallow/disinvite/discourage) in our classroom for role playing and emulation?

This brings me to another question that wanders off in a different direction. Have we ever truly provided for emulating the behaviors of artists in the classroom? How does one emulate or even role play an artist in thirty-five to fifty minutes once a day or--worse--once a week, or--worse still-bi-weekly?

Korzenik (1984) writes about the concept of time in studio production in the art education classroom:

> Not only is the forty-four minute period insane as a unit for learning anything, but it absolutely undermines the possibility of commitment to sustained thought...it perpetuates a lie about art thinking as well. Unless kids are told up front by their art teacher that they are experiencing a somewhat tortured, twisted version of the studio process--I'd prefer that there be NO studio practice, NO SOUND PROMISES that mislead youngsters and create a whole mess of unfelt and unthought-through production assignments.

If we say, no, that is not what we are doing, if we say we are not providing an atmosphere for emulating or role playing or mimicking, then the next question is: What are we doing in the studio? Are we just making it up as we go along?

I have talked and asked about the role of the student and the studio and time. Now I want to ask about the role that we play. Who's in charge here? Is it the Artist? The Teacher? The Artist-Teacher?

In the more than 100 years of public education in which art education has played some part, one of the running dilemmas has been the role of the artist-teacher. One has only to look back over the issues of Art Education, for example, over the last forty years to realize that a lot of column space has bee devoted to both sides of the argument. Both of those roles are bound up in each of us to some extent, each one surfacing and being sublimated as required by the exigencies of the classroom-studio. For us, the important thing is in knowing which of those roles makes important decisions about what occurs in the studio classroom, knowing full well that many decisions are made for us by others. It is not as simple as it sounds. Here are two examples:

Would a teacher decide upon seeing an appealing idea in a subject magazine for X and hearing from a friend about clever ways to use recycled Y's and noticing that Z's had been cleverly used by a celebrity then turn around and plan lessons in XYZ order?

Would an artist who is working in a particular medium, painting for example, choose to work for years with no curiosity about the paintings or past or present painters?

Now the role of the artist-teacher in the studio classroom has become vastly more complicated. This has occurred through developments in both worlds: the world of art and the world of education.

Collaboration in the making of art is becoming more nearly a norm. (Grant, 1987). More artists, working on numerous and sizable pieces, have returned to master/apprentice roles. Artists design; others produce and finish.

In education, influences, programs and regulations have begun to take some of the focus off the production of art--the principal activity of the studio classroom--and begun to direct more attention to other roles in the world of art: the art historian, the art critic and the aesthetician. Day (1986) has referred to the artist-teacher model as "problematic." He writes that it is the

> image of the artist as an independent creator that is the source of most conflict within the artist-teacher image. The basic problem with the artist-teacher model in secondary schools, in addition to the exclusive focus on art production, centers on incompatibilities between the artist's agenda and the teacher's responsibilities to children.

Day has also asked some important questions of his own about this combined role.

Nor does this end the list of roles which art teachers may be and are asked to perform. Erickson (1987) has talked about the

1. art content expert
2. the art curriculum expert
3. the art instruction expert
4. the art administrator

It is a long list of roles and a long list of demands on the time and abilities of those who oversee the studio classroom. The listing does not begin to address the roles associated with varying teaching styles and philosophical orientations.

Today, I have placed myself in the role of questioner to ask them about the roles of the actors in the studio classroom and the role of the studio classroom itself. That leads me to ask one final question:

In the roll call of artist-historian-criti-aesthetician-content expert-curriculum expert-instruction expert-administrator-teacher roles, I must wonder: are we in danger of over-hyphenating ourselves.

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THE LABORATORY OF ART

Evan J. Kern

I am inveterate reader of obscure items of information in newspapers and magazines. I especially enjoy those referred to as column fillers like, for example, this one: "Yaks are driven in caravans in the Himalayas without harness or reins. They are steered to the right and left by throwing rocks." It seems to be to be an interesting theory of child rearing or, for that matter, theory of education. Imagine my surprise when recently I read the following obscure item tucked away at the end of a column in the Reading Times:

> McCory, Mo. -- The McCory School Board at its meeting April 10, prompted by major increases in liability insurance, directed the school administration to remove all hazardous and potentially hazardous materials from the science and art classrooms and to find alternate methods of teaching these subjects which would not require students to handle such materials.

Can you imagine the furor this school board decision must have created in that Missouri school system, and, given the current climate of the nation vis a vis environmental hazards, the popular support such a decision probably had among the parents of children in the schools? Additionally, with the ambiguity of the phrase "potentially hazardous," it is a pretty safe bet that the school administration would interpret this to include practically all art supplies in the classrooms with the exception, perhaps, of crayons. And the prohibition against students handling such materials -- this would just about wipe out any art program! After all, how can art be taught if the students are not able to paint, to sculpt, or to otherwise express themselves using art materials? Such an action would be tantamount to prohibiting the music teachers from bringing violins, French horns, tympani, and harpsichords into the first grade classroom when they teach music, an action certainly destructive to any good elementary school music program!

There was a time in our profession wherein studio activities were undertaken simply as a process whereby students would have opportunities to become more creative and expressive. Within this context it did not matter whether or not the student became skillful in a particular medium, or whether he or she could paint or draw or sculpt with skills and proficiency. As a matter of fact, the teaching of skills and knowledge in the use of a medium frequently was actively discouraged for fear of interfering with the students' natural growth and development, their creativeness or expressiveness. This point of view was reasonable and defensible at the period of time in which it was developed but it is no longer tenable given the demands for accountability in education which currently prevail. It now is incumbent on the schools to demonstrate to their constituents -- the taxpayers -- what students actually have learned. For schools to be able to document the academic growth of their students requires that there be measurable outcomes, and measurable outcomes, in turn, require that the objectives or goals of particular programs be so specified that their attainment can be measured or assessed.

As most of us know, expressiveness and creativeness elude attempts at formal measurement. Therefore, it is necessary to replace goals which refer to such traits with goals that can have measurable outcomes. When we translate this requirement to the art studio we find that there are measurable technical skills that students can acquire. In drawing, for example, we can assess a student's growth in the ability to render a figure realistically; in ceramics we can measure a student's ability to center clay on a potter's wheel; in painting we can determine how well a student can mix colors to achieve a specific tint or shade.

Similarly, in the studio there is a considerable reservoir of technical knowledge that can be acquired and measured. Students can learn the scientific theory underlying the vitrification of clay, or how to calculate the amount of type that will be required for a specific layout, or the differences between egg tempers and gouache.

Given that there are many technical skills and knowledge that students can acquire in the studio, the attainment of which can be measured, the question before us then, is "What technical studio knowledge, what technical studio skills, if any, should the students acquire?" Should the students learn to draw with proficiency? Should the students learn to lay out an advertisement using the grid system? Should the students learn to throw a pot on the potter's wheel? Which, if any, of the myraid of technical skills and knowledge should students learn in their study of art?

Obviously, if properly instructed, students can learn to draw, to paint, to sculpt, and to carry out numerous other processes artists use in pursuing their profession and if our purpose for art instruction in the schools is the pre-professional training of potential artists, then teaching such technical skills and knowledge would be appropriate. But how would the teaching of the techniques of drawing, painting, or sculpting relate to the purposes of programs of art in elementary and secondary schools which are directed no to the pre-professional training the the artist but, rather, to the general education of all students? After all, this is the education toward which the majority of art instruction in the schools is directed. Can we demonstrate a direct linkage (measurable outcomes) between making art and the objectives of the study of art as a part of the students' general education in the schools?

The a priori and, I believe, unexamined assumption that studio activities are necessary to the study of art as part of the students' general education puts the cart before the horse. In place of this assumption there should be a careful definition of what students are to learn in their study of art and then an equally careful consideration of the means by which students may best acquire these learnings. Then, should it be shown that certain learnings can be better acquired in the studio rather than elsewhere, then the studio would be an appropriate learning environment. In other words, we need to exercise the use of logic in the design of programs for the study of art. We need to begin by developing a model of the students, what we want them to know and to be able to do as a consequence of their study of art and then select those kinds of educational activities through which this knowledge and these skills can best be acquired. To do otherwise, to simply assume that certain kinds of educational activities are necessary just because we have always done it that way lacks integrity and professionalism. Through the use of logic we have much to gain in the way of a defensible program in the study of art in general education that makes effective use of the limited amount of time available in the school curriculum.

General education, which begins in kindergarten and extends through high school, is intended to provide the students with the knowledge and skills necessary to successfully cope with everyday problems of living and to enhance the quality of their lives. Being able to read critically and with comprehension, to write clearly and effectively, to speak coherently and incisively, and to perform arithmetic functions with sufficient skills for personal purposes are typical outcomes expected from a general education. To have some knowledge of the culture, its artifacts, and history, as well as some knowledge of other cultures, their artifacts and history; to understand something of the political structure of the culture and the antecedents to that structure; to understand the construction of the universe and the objects within it, the scientific explanations of what we are and where we are, all this, and more is expected as part of the students' general education for it enables the students to function more humanely and intelligently within their culture and, as a consequence, adds to the quality of their lives.

Given this brief description of the role of general education in the schools, what should students learn in their study of art as part of that general education? Should they learn to like art, to find personal meaning and value in art? Should they be taught to actively seek out are experiences by attending museum and gallery exhibitions? Should they learn to make art, either professionally or as an avocation? Should they be taught to collect and display works of art in their homes?

Although we might wish that our students would behave in these ways, that is, find art to be a positive force in their lives, it is not reasonable for us to have such expectations of our students as a consequence of their study of art. Through our programs in art we cannot expect to create major shifts in the public's attitudes about art. We cannot expect to greatly increase attendance at museums and galleries. We cannot hope for a large scale increase in making or collecting art. We are not going to educate a nation of connoisseurs of art as a result of their brief educational experiences with us in the elementary and secondary school art room. It is incumbent upon us, therefore, to have more modest and reasonable expectations of our students from their study of art.

It might be reasonable of us to expect our students to give informed responses to questions from relatives, friends, or employers similar to:

> Do you think that is a good work of art?
> Why should anyone paint something like that?
> What do you think that work of art means?
> Do you really believe that sculpture is worth $20,000?

It might be reasonable for us to expect our students to know what architects do and how architects might help them in designing their homes. It might be reasonable to expect our students to understand how visual images are used by businesses and industries to sell products. It also might be reasonable to expect our students not to say "I don't know a thing about art but . . ."

In other words, it would be reasonable to expect students, upon completion of their study of art as part of their general education, to have a general knowledge of art, an understanding of its structure, meaning, function, and value in sufficient depth to be able to deal intelligently and effectively with art and art related experiences they encounter in their normal, day-to-day activities.

The study of art directed to such modest purposes also would be modest in scope. Only those major art forms, historic periods, styles, works of art, and artists that would contribute directly to a broad understanding of the field of art would need to be studied. Only those skills that would contribute to or enhance this broad understanding would need to be acquired.

Similarly, being able to look critically at a new or unfamiliar work of art in order to determine its meaning would be a skill of considerable importance that all students should learn for it would enable them to arrive at their own informed yet independent understanding of a work of art. Being able to evaluate the appropriateness of a specific work of art for a particular setting would be another worthwhile skill for students to learn in their study of art. From this perspective the purpose for the study of art in general education would be to help the students to understand the nature of art and the role it plays in human affairs.

In summary, the study of art as a part of general education would involve the acquisition of concepts and facts related to the basic question "What is art?". In the process of discovering answers to this question the students would find it necessary to address themselves to four further questions:

What is the structure of art?
What is the meaning of art?
What is the function of art?
What is the value of art?

These are not easy questions to answer. Each question is quite complex and, as a result, requires answers derived from the works of critics, historians, and philosophers as well as the works of artists. Also, because not all works of art encountered by the students will have been analyzed, interpreted, and evaluated, and because not all of the problems raised by the students will have been anticipated, students will, at times, find it necessary to serve as their own critics, historians, and philosophers and even, on occasion, scientists and artists. The result would be the transformation of the art classroom from the typical art studio to a laboratory for humanistic inquiry. The problems investigated in the classroom would be those of the scholar and the skills and techniques learned in the art classroom no longer would be those solely of the artist but also would include the skills and techniques employed by the critic, historian, and philosopher in their investigations into the structure, meaning, function, and value of art.

In conclusion, I would like to make an analogy. I own a basin wrench. For those of you who do not do their own plumbing, a basin wrench is used to loosen or tighten the nuts holding the faucet to a sink or lavatory basin. If you have every had to reach up behind a sink while flat on your back halfway in and halfway out of the cabinet trying to install or remove a faucet you would appreciate the difficulty of this task and the usefulness of the basin wrench. The basin wrench is a tool designed specifically for this job. As a matter of fact, it is not of much use for any other task. However, for removing or installing faucets, it is an indispensable tool. So, too, are studio activities in the study of art. They may be indispensable tools for certain learnings but they seldom may be needed as part of the students' general education in understanding the nature of art and its role in human affairs.

Incidentally, the news article about the McCory, Missouri school district is fictitious. As far as I know, no such school district exists.

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APPENDIX

KING'S GAP ART SYMPOSIUM III
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KING'S GAP ART EDUCATION SYMPOSIUM III
SCHEDULE

Thursday, November 19, 1987

11:00 a.m. to 12:00 Noon	Participants arrived at King's Gap
12:00 Noon to 1:30 p.m.	LUNCH, Welcome, Introduction, Announcements
*1:30 p.m. to 2:00 p.m.	Dr. Brent Wilson
2:00 p.m. to 2:20 p.m.	Mrs. Bay Hallowell Judson
2:20 p.m. to 3:10 p.m.	REFRESHMENT BREAK
3:10 p.m. to 3:30 p.m.	Dr. Mary Burkett
3:30 p.m. to 3:50 p.m.	Ms. Maggie Battalino
4:00 p.m. to 6:00 p.m.	DINNER AND RELAXATION
6:00 p.m. to 6:20 p.m.	Dr. Thomas Porett
6:30 p.m. to 7:30 p.m.	Group discussion of Teaching Drawing from Art
7:30 p.m. to	Informal discussion in lounge

Friday, November 20, 1987

7:00 a.m. to 8:00 a.m.	BREAKFAST
8:30 a.m. to 8:50 a.m.	Dr. Ron Mitra
8:50 a.m. to 9:10 a.m.	Mr. Chet Davis
9:10 a.m. to 9:30 a.m.	Mrs. Barbara Weinstein
9:30 a.m. to 9:50 a.m.	Mr. Eldon Ketter
9:50 a.m. to 10:10 a.m.	REFRESHMENTS
10:10 a.m. to 10:30 a.m.	Mrs. Marilyn W. Simon
10:30 a.m. to 10:50 a.m.	Dr. Lola Kearns
10:50 a.m. to 11:10 a.m.	Mr. James Vredevoogd
11:10 a.m. to 11:30 a.m.	Mr. Clyde McGeary
11:40 a.m. to 12:00 Noon	Dr. Barbara Fredette
12:00 a.m. to 1:00 p.m.	LUNCH
*1:00 p.m. to 1:30 p.m.	Dr. Mary Erickson
1:30 p.m. to 1:50 p.m.	Mr. Kenneth Cutway
1:50 p.m. to 2:10 p.m.	Dr. Al Hurwitz
2:10 p.m. to 2:30 p.m.	Ms. Marilyn Stewart
2:30 p.m. to 3:00 p.m.	Dr. Marjorie Wilson
3:00 p.m. to 3:30 p.m.	REFRESHMENTS
3:30 p.m. to 3:50 p.m.	Dr. Anthony G. DeFurio
3:50 p.m. to 4:10 p.m.	Dr. Robert W. Ott
4:10 p.m. to 6:00 p.m.	DINNER AND RELAXATION
6:00 p.m. to 7:00 p.m.	Informal discussion in lounge
7:00 p.m. to 9:00 p.m.	Choice of visit to local winery or continued informal discussion

Saturday, November 21, 1987

7:00 a.m. to 8:00 a.m.	BREAKFAST
9:00 a.m. to 9:20 a.m.	Dr. Peter Traugott
9:20 a.m. to 9:40 a.m.	Mr. Thom Ritenbaugh
9:40 a.m. to 10:00 a.m.	Dr. Evan J. Kern
10:00 a.m. to 11:30 a.m.	Evaluation and next steps discussion
12:00 Noon to 1:00 p.m.	LUNCH
1:00 p.m.	Participants depart King's Gap

* Keynote Speakers